

PREMIERE COLLECTOR'S ISSUE!

JACK, KATE, CHARLIE, CLAIRE:
THEIR OFF-ISLAND ALTER EGOS SPEAK OUT!
+ DOUBLE-SIDED POSTER INSIDE!

LOST™

THE OFFICIAL MAGAZINE

#1



SEASON TWO
The writers reveal the chaos that is to come

CREATING LOST
How J.J. Abrams & Damon Lindelof made the island

CAST AWAY

EXCLUSIVE INTERVIEWS:
Matthew Fox, Evangeline Lilly,
Dominic Monaghan
& Emilie de Ravin

ISSUE #1
NOV/DEC 2005

LOST

VOLUME 1 ISSUE 1
ARRIVED
NOV/DEC 2005
SYDNEY AIRPORT
2870
AUSTRALIA

Oceanic Airlines
Flight 815
In-flight Magazine: Issue 1

Check-In

In-Flight Entertainment 

5

05 WELCOME TO THE ISLAND

Co-Creators, Executive Producers and Co-Pilots of *Lost*, J.J. Abrams and Damon Lindelof, invite you to the launch of the show's official magazine...

OCEANIC 815 

16 THE PASSENGERS

The plane itself holds many mysteries. Let's take a closer look at some of the passengers we have come to know...

BY THE FIRE 

20 MATTHEW FOX & EVANGELINE LILLY

The actors take five from playing Jack and Kate to pause and reflect on the tempestuous first 40 days they've been *Lost*...


42 DOMINIC MONAGHAN & EMILIE DE RAVIN

Troubled rock star, Charlie, and new mom, Claire, face new fears as they enter season two. We discover what led the actors here...

DARK TERRITORY 

37 CREATURE FEATURES

Camera angles, CGI enhancement, and power of sound design – discover how the production team hints at 'The Monster's' identity...

THE OTHERS 

52 MEET... DAMON LINDELOF

Lost Magazine has its own 'Others'... the puppet-masters of the show, and we're after the secrets they hold...

UNDER THE HATCH 

58 FIRST LOST FAN EVENT

In true 'flying under the radar' fashion, every issue we will be getting deep under *Lost's* skin. Were you at the first *Lost* convention?...

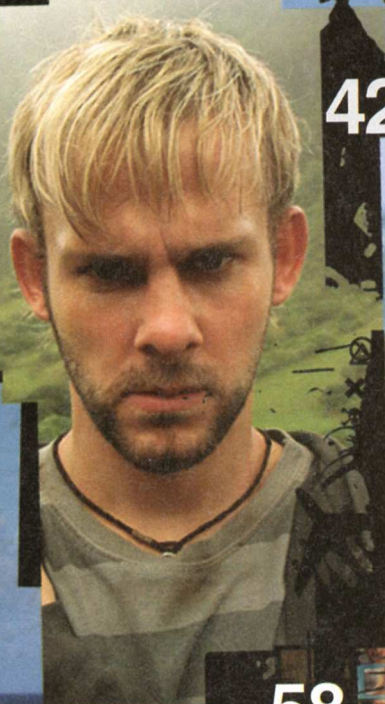
FREQUENT FLYERS' BONUSES OVERLEAF 



20



42



58





LOST

The Official Magazine
ISSUE #1

Oceanic Airlines
Oceanic 815
Flight Manifest

EDITORIAL

Editor Paul Terry
Designer Karl Barr
Deputy Editor Kate Lloyd
Assistant Editor Ned Hartley
Administrative Assistant Natalie Browning
Managing Editor Brian J. Robb

CONTRIBUTORS:

Tara DiLullo, Sandy Stone, Samantha Thomas, Ben Sokolowski

VERY SPECIAL THANKS TO:

J.J. Abrams, Damon Lindelof, Bryan Burk, Carlton Cuse, Javier Grillo-Marxuach, Samantha Thomas, Melissa Harling, Bruce Gersh, Matt Ragghianti, everyone at ABC for their time and support, Matthew Fox, Evangeline Lilly, Dominic Monaghan, Emile de Ravin, Sarah Caplan, the entire cast and crew of *Exodus (Pt. Two)*, all of the cast's agents, managers and publicists, Katie Hayes, Ed Webster and all at Channel 4, and absolutely everyone that makes up 'Team Lost' for their hospitality, kindness, and assistance launching *Lost: The Official Magazine*. A special toast to Karl Barr for his incredible design work on this launch issue.

TITAN MAGAZINES

Reprographic Operator Angie Thomas
Production Creative Operator Elena Kanaouris
Production Coordinator Jackie Flook
Production Controller Bob Kelly
Art Director Oz Browne
Studio Manager Marcus Scudamore
Circulation Assistant Filiz Yumburi
Subscriptions Marketing Executive Maria Mellins
Circulation Executive Steve Tothill
Circulation Manager William Pearson
Marketing Assistant Dean Allen
Marketing Executives Tracey Devlin
Jo Browne

Press & Marketing Officer Ricky Claydon
Marketing Manager Anne Marie McBride
Media Sales Executives David Woolf
Ewan Davison

Managing Editors

Brian J. Robb
Darryl Curtis
Chris Teather
Leigh Baulch
Vivian Cheung
Nick Landau

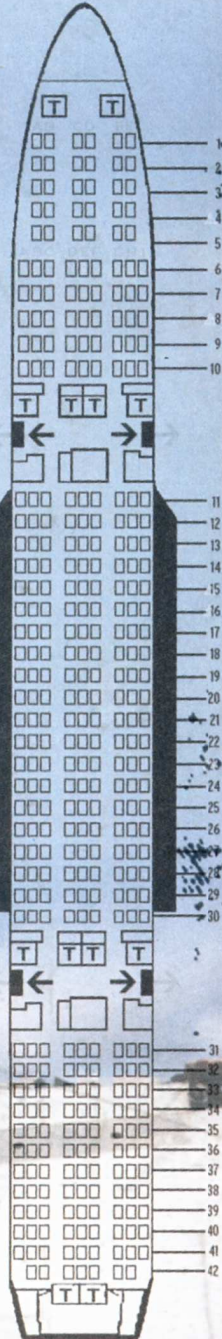
DISTRIBUTION

US Newsstand Distribution Total Publisher Services, Inc.
John Dziwiatkowski, 630-851-7683
US Distribution Source Interlink
Curtis Circulation Company.
UK Newsstand Comag, +44 (0)1895 433600
Account Manager: Matt Pryce
Canadian Distributors: Kable Distribution Services
Australia/New Zealand Distributors Gordon & Gotch
UK/US Direct Sales Market Diamond Comic Distributors
Subscriptions US: (1-877)-363-1310
www.expressmag.com
UK: 0870 428 8221 lost@galleon.co.uk
www.titanmagazines.com

For information on advertising, contact adinfor@titanemail.com or call +44 20 7620 0200

www.titanmagazines.com

Lost: The Official Magazine Volume #01, In-flight Magazine #01, November/December 2005. *Lost: The Official Magazine* is published every two months by Titan Magazines, a division of Titan Publishing Group Ltd, 144 Southwark Street, London, SE1 OUP. TM & © Touchstone Television. All Rights Reserved. Titan Authorized User. ISSN# 1740-3626 TM# 8687.



Date: Sep 22
Flight Number: 815
Departs: Sydney (SYD)
Time: 08:04
Arrives: Los Angeles (LAX)
Time: 18:16
Steps: 0
Duration: 13hrs 52 min

Check-In

abc.com thefuselage.com

FREQUENT FLYERS

06 NEW TRANSMISSIONS

Exclusive news about the very latest developments from *Lost*'s Writers' Room, dug up for your analysis...

10 GET LOST

ABC's ShopTheScene online store is overflowing with official *Lost* merchandise – check out our focus on the *Lost* season one DVD set...

13 VOICES FROM THE FUSELAGE

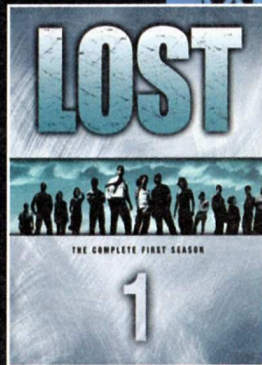
Fans feeling *Lost* all over the world have sent in their thoughts by Priority Mail, morse code, email, smoke signal and carrier pigeon...

29 THE ISLAND & THE AGENTS

Alias and *Lost*, the creative universes of J.J. Abrams, are rife with crossover talent. Meet Producer Sarah Caplan, who worked on both...

33 EXCLUSIVE POSTERS

You will not find these *Lost* pin-ups anywhere else – a first season cast shot, plus this stunning Kate and Jack poster...



50 SALVAGED

The crash survivors managed to put many items they salvaged to use. Hurley, for one, found comfort with his CD walkman for a while...

63 DEAR DIARY

Each issue, a member of cast/crew will recount a memorable day of filming *Lost*. Evangeline Lilly has a tale of creatures of the deep to tell...

64 THE BLACK BOX

Our black box recorder contains information about every episode of *Lost* so far. The first recollection is from the pilot episode....

66 EXODUS

Before you leave, be prepared for the next issue. Stars of the show will be questioned, and future events on the island will be exposed...

TODAY'S SPECIAL!

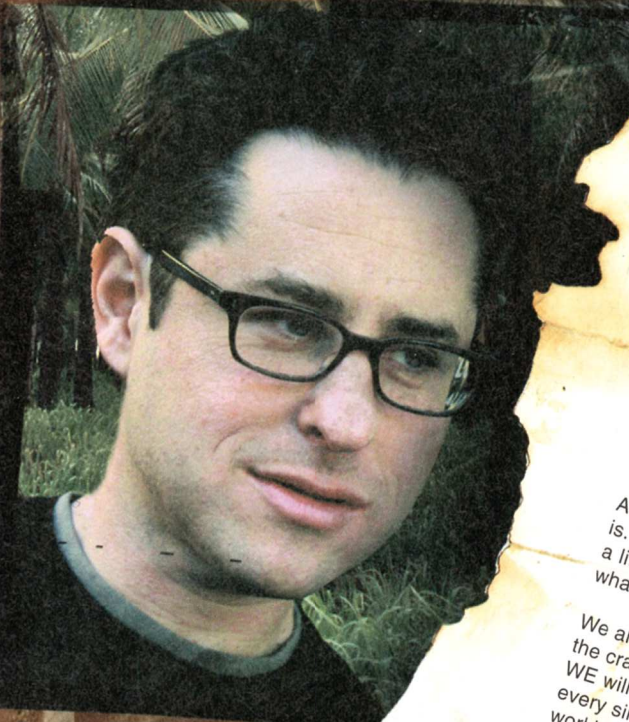
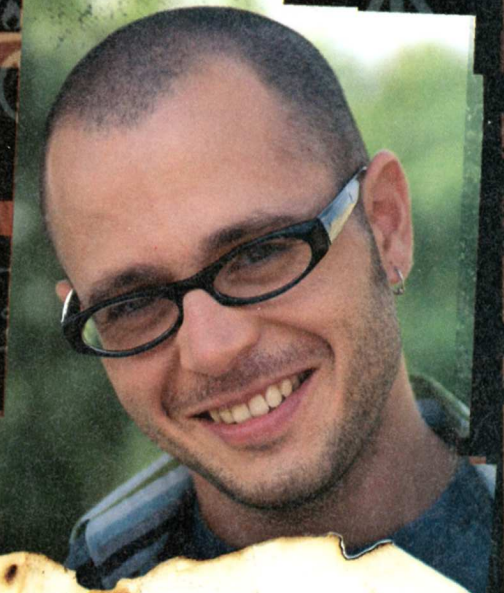
Ask at your local specialist comic store about how to order this stunning Limited Edition variant cover version of this issue! Content is the same, but the Jack cover is the Collector's Edition version.
www.expressmag.com
www.titanmagazines.com

FLIGHT CREW

BUSINESS CLASS

SHIPPING

"These are your captains speaking..."



"Welcome to the Weirdness."

These were the words that emblazoned the intro page of the inaugural issue of *Alias Magazine*.

"Weirdness" doesn't quite do *Lost* justice, does it?

Lost is a show that defies weird – it takes us all on a journey that any of us could be a part of – a plane trip from one place to another – and then it delivers on both a nightmare and a fantasy at the same time. We survive – now completely free of our jobs, our anxieties, our LIVES, to find ourselves on a beautiful island paradise... Except, the island?

Well, the island is kinda different.

And it is you – our most loyal fans – who genuinely appreciate how different it really is. The intricate puzzle that is *Lost* is incredibly complex... and yeah, sometimes a little tricky, too. It's unsettling to be in a place where you're never quite sure what's really going on...

We all get something from this magazine. YOU will get a chance to peek between the cracks of *Lost*, and gain a fresh and exclusive perspective into its creation. And WE will get a chance to introduce you to the amazing people who build that world every single episode. Our actors (the most talented ever), our crew (the most hard-working ever) and our writers (well, okay... we're pretty lazy, but we dress cool) will all grace the pages herein in an effort to show you what a team effort *Lost* really is.

And every once in a while? We might just let a secret or two slip.

But not yet. Not in the introduction. This part's just the greeting.

So, Oh Great Fans, please know that this magazine exists solely for YOU. It is our thank you – our heartfelt expression of gratitude – for spending time watching *Lost* when you could be watching anything else. We couldn't... and wouldn't... do it without you.

J.J. Abrams

Damon Lindelof

J.J. Abrams and Damon Lindelof
are the Co-Creators and
Executive Producers of *Lost*

New Transmissions

News from the *Lost* world and beyond...



UNEARTHED TREASURES



You may think that all of *Lost*'s secrets are buried deep beneath the island's treacherous terrain... but not so. Every issue of *Lost Magazine*, Writer/Supervising Producer **JAVIER GRILLO-MARXUCH** will provide exclusive teasers about the future that faces the survivors. It's time to dig deep...

Words: Paul Terry

Where are you up to with the planning, writing and shooting of season two?

Three words: hatch, hatch and more hatch. We're very eager to get into the works of that particular mystery because it is a gateway to a lot of new questions about what is going on in the island and who is behind it. Also, as the secrets of the hatch become more and more apparent, they are going to have a profound effect on some of the key relationships on the show. We left the first season on a big cliffhanger about the hatch, and now we have to deliver on that promise. I think we have something very unexpected waiting down there. We also have some new characters to develop, and a couple who were left adrift in the middle of the ocean – so truly, the first three hours of season two are all about springing the mouse trap we established at the end of season one. To mix my metaphors, it's going to be a dangerous ride.

In what ways has this season been approached differently to the first one?

The simplest answer is that when we started season one, we didn't have 25 hours of produced television to draw upon. We had a wide-open canvas, 14 characters, and an invisible (or is it?) 'Monster', and all of the problems and opportunities that entails. Season two, we have a lot of history with these characters – which makes our jobs both easier and harder. We don't have that same "sky is the limit" mentality – we have to focus in and truly make these characters richer and deeper in every way. One of the big challenges of *Lost* is that we are

in a continuing exploration of how the characters' pasts affect their present so we are executing our plans both forward and backwards in time.

This season, how quickly will clues be revealed regarding: the numbers' significance, the security system, what's beneath the hatch, The Others, Walt's and Aaron's significance, and so on...

If you left the end of season one wondering what was in that hatch, tune right in, it's gonna be pretty clear from the get go. As far as the other mysteries, suffice it to say that we know the answers, but to paraphrase the old wine commercials – we will reveal no mystery before its time. *Lost* isn't just about setting up riddles and then answering them, it's about putting our characters in places where the revelations do them the most good (or harm, if we're feeling naughty that day – and I gotta warn you, most days we feel pretty naughty).

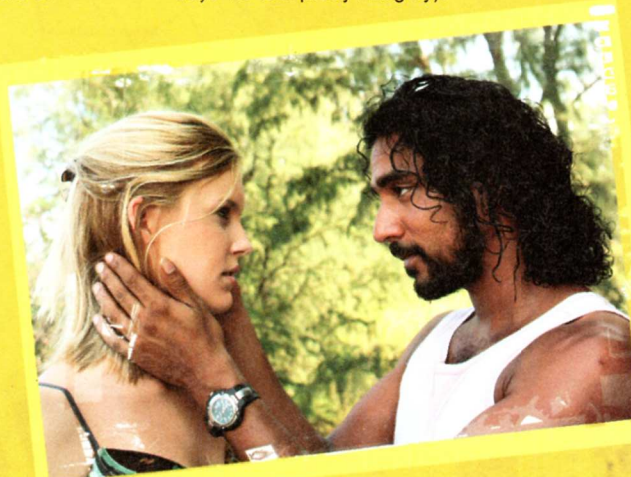


Which story arcs are you most psyched about developing this season?

I love all the characters equally, of course – and to me, it is their collective story, so what affects one tends to affect them all. That much said, we are also currently developing a back story for Shannon – kind of an "origin story" about how she became the kind of person that she is, and I think that's going to surprise a lot of people. We also have some new survivors emerging from the other side of the island this year – and suffice it to say that they had it a little worse than the survivors we lived with last season. When the two camps meet, there is going to be a lot of shocking destiny at hand.

What can you tell us about the new cast members who are joining the show?

Michelle Rodriguez as Ana Lucia: tough, gorgeous, fantastic in every way. A big part of her charm is her way of making every action compelling and a little mysterious. We saw her softer side in the season one finale, now we are going to show you a side of her that's going to be pretty stunning.



16 EMMY NOMINATIONS FOR ABRAMS' SHOWS!

The Emmy-nominated Terry O'Quinn (Locke)

Alias received four nominations, and **Lost** was the most-nominated drama series, receiving 12 at the 57th Annual Primetime Emmy Awards...

Here's the impressive list of nominations racked up by *Lost*:

• **OUTSTANDING DRAMA SERIES: *Lost***
Other nominees: *Deadwood*, *Six Feet Under*, *24*, *The West Wing*.

• **SUPPORTING ACTOR IN A DRAMA SERIES: Naveen Andrews as Sayid, Terry O'Quinn as John Locke**
Other nominees: William Shatner as Denny Crane (*Boston Legal*), Oliver Platt as Russell Tupper (*Huff*), Alan Alda as Senator Arnold Vinick (*The West Wing*)

• **OUTSTANDING DIRECTING FOR A DRAMA SERIES: J.J. Abrams (*Pilot*)**
Other nominees: Quentin Tarantino (*CSI: Crime Scene Investigation - Grave Danger*), Gregg Fienberg (*Deadwood - Complications*), Peter Horton (*Greg's Anatomy - A Hard Days Night*), Scott Winant (*Huff - Nuts And All Messed Up*), Peter Tolan (*Rescue Me - Pilot*), Alex Graves (*The West Wing - 2162 Votes*)

• **OUTSTANDING WRITING FOR A DRAMA SERIES: J.J. Abrams and Damon Lindelof (*Pilot*) and David Fury (*Walkabout*)**
Other nominees: *House (Three Stories)*, *Rescue Me (Pilot)*, *The Wire (Middle Ground)*

• **OUTSTANDING SOUND EDITING FOR A SERIES: *Pilot***
Thomas E. de Gorter, M.P.S.E. (Supervising Sound Editor)
Chris Reeves, M.P.S.E. (Sound Editor)
Gabrielle Reeves (Sound Editor)
Trevor Jolly (Sound Editor)
Paul Menichini, M.P.S.E. (Sound Editor)
Roland Thai (Sound Editor)
Marc Glassman (Sound Editor)
Maciek Malish (Sound Editor)
Troy Allen (Sound Editor)
Stephen M. Davis (Music Editor)
Pat Cabral (Foley Artist)
Cynthia Merrill (Foley Artist)
Other nominees: *CSI: Crime Scene Investigation (Down The Drain)*, *CSI: Miami (Lost Son)*, *Smallville (Commencement)*, *24 (12:00pm - 1:00pm)*

• **OUTSTANDING SPECIAL VISUAL EFFECTS FOR A SERIES: *Pilot***
Kevin Blank (Visual Effects Supervisor)
Mitch Suskin (Visual Effects Supervisor)
Archie Ahuna (Special Effects Supervisor)
Jonathan Spencer Levy (CGI Supervisor)
Benoit "Ben" Girard (CGI Supervisor)

Laurent M. Abecassis (CGI Supervisor)
Kevin Kutchaver (Visual Effects Composer)
Steve Fong (Visual Effects Composer)

Bob Lloyd (Visual Effects Composer)
Other nominees: *Battlestar Galactica (33)*, *Battlestar Galactica (The Hand of God)*, *Stargate Atlantis (Rising)*, *Stargate SG-1 (Reckoning: Part 2)*

• **OUTSTANDING SINGLE-CAMERA PICTURE EDITING FOR A DRAMA SERIES: *Pilot***

Mary Jo Markey (Editor - see pic below)
Other nominees: *Deadwood (A Lie Agreed Upon: Part 1)*, *24 (7:00am-8:00am)*, *24 (6:00am-7:00am)*, *24 (7:00pm-8:00pm)*

• **OUTSTANDING MUSIC COMPOSITION FOR A SERIES: Michael Giacchino**
Other nominees: *Carnivale (Lincoln Highway)*, *House (Pilot)*, *The Simpsons (Treehouse of Horror XV)*, *24 (2:00am-3:00am)*

• **OUTSTANDING SINGLE-CAMERA SOUND MIXING: *Outlaws***
Michael Moore (Production Sound Mixer)
Scott Weber (Re-Recording Mixer)
Frank Morrone (Re-Recording Mixer)
Other nominees: *CSI: Crime Scene Investigation (Down The Drain)*, *Deadwood (A Lie Agreed Upon)*, *24 (6:00am-7:00am)*, *The West Wing (2162 Votes)*

• **OUTSTANDING CASTING FOR A DRAMA SERIES:**
April Webster, C.S.A.
Mandy Sherman, C.S.A.
Alyssa Weisberg
Veronica Collins
Other nominees: *Deadwood*, *Grey's Anatomy*, *House*, *Nip/Tuck*, *24*



Mary Jo Markey - Emmy-nominated Editor

Adele Akinnouye-Agbaje as the mysterious Mr. Eko: he has got to be one of the most intense screen presences I have ever seen, and his character has a harrowing, haunting back story. When we crash him and Michelle's characters against our extant ensemble, it's going to be a pretty explosive collision. We have some other new characters up our sleeves - as well as a few that you might have seen before in some very unexpected places who will return for a little more *Lost* action.

Overall, what should fans be prepared for this year?

If you think these castaways had it hard last year... that was just a prelude. The island is a treacherous and intense place, *Lost* is an intense show, and we have no plans on letting up.

What's your favorite bonus feature on the season one DVD?

I love commentaries, and I haven't heard any of the ones on the DVD yet, so it will be interesting to hear what Damon, J.J. and others have to say about how things were done - even when you actually work on the show it's such a large production that there invariably are all sorts of new things you discover. Also, I had the chance to do a commentary with Carlton Cuse, Maggie Grace and Ian Somerhalder on *Hearts and Minds* and there was some very interesting discussion about the characters and their motivations. It was a bit of a controversial episode, so to hear the actors' opinions on how they played some of those scenes was really illuminating. Plus, it'll be nice to see the episodes letterboxed!

What's the funniest thing you've heard a fan ask you about the show so far?

I was walking my dog down one side of my street one morning, and one of my neighbors, who had just found out that I work on *Lost* was walking his dog down the other. When he saw me, he yelled across the street: "ARE THEY DEAD?" I turned, and over a passing car, yelled back "NO, THEY'RE NOT!" He mulled this over for a second then yelled: "THEN WHY'RE THEY SO CLEAN?" And at that moment, I thanked my lucky stars to be on a show that makes people think that seriously about what they see on the screen.

New Transmissions



Congratulations to **ALIAS** for its four Emmy nominations:

• **OUTSTANDING LEAD ACTRESS IN A DRAMA SERIES:**

Jennifer Garner as Sydney Bristow

Other nominations: Mariska Hargitay as Detective Olivia Benson (*Law & Order: Special Victims Unit*), Patricia Arquette as Allison Dubois (*Medium*), Glenn Close as Capt. Monica Rawling (*The Shield*), Frances Conroy as Ruth Fisher (*Six Feet Under*)



• **OUTSTANDING COSTUMES FOR A SERIES:** *Tuesday*

Laura Goldsmith (Costume Designer)
Leslie E. Herman (Costume Supervisor)
Christine Orth (Costume Supervisor)

Other nominees: *Carnivale* (*The Road To Damascus*), *Deadwood* (*Boy The Earth Talks To*), *Desperate Housewives* (*Suspicious Minds*), *Six Feet Under* (*Grinding The Corn*)

• **OUTSTANDING HAIRSTYLING FOR A SERIES:** *Nocturne*

Michael Reitz (Hairstylist)

Other nominees: *American Dreams* (*Starting Over*), *Carnivale* (*Outside New Canaan*), *Deadwood* (*Boy The Earth Talks To*), *MADtv* (*Episode 1017*), *Star Trek: Enterprise* (*In A Mirror, Darkly*)

• **OUTSTANDING STUNT COORDINATION:** *The Awful Truth*

Jeff Habberstad (Stunt Coordinator) (pic from episode shown below)
Other nominations: *ER* (*The Show Must Go On*), *The Last Ride* (*USA*), *Star Trek: Enterprise* (*Borderland/Cold Station*), *24* (12:00 PM - 1:00 PM)

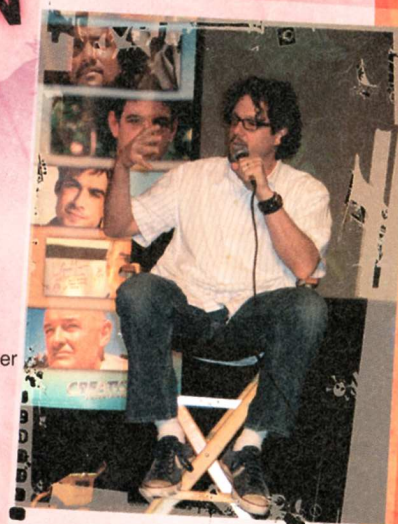


ABC broadcast the 57th Annual Primetime Emmy Awards live from the Shrine Auditorium in Los Angeles on September 18. Full results will be in the next issue, on sale December 6, 2005.

FIRST EVER LOST FAN EVENT

This summer, Creation Entertainment organized the first official *Lost* convention at Airport Hilton in Burbank...

Jorge Garcia, Emilie de Ravin, and other stars shared their views about their characters and the show's mysteries with the fans. Plus, several of the writers and producers dropped hints as to what's in store for upcoming plotlines and reveals. "The plane did not crash by accident. It crashed for a very, very specific reason," teased Executive Producer Damon Lindelof. Composer Michael Giacchino (pictured above) spoke about conceiving the innovative musical themes of the show: "heartbreaking at times, uplifting at times, ambiguous at times."



FULL CONVENTION STORY: FOR THE EXCLUSIVE SCOOP, GO 'UNDER THE HATCH' FROM PAGE 58

EXCLUSIVE UK SEASON

UK television station Channel 4 commissioned Photographer David LaChapelle to help create their *Lost* promo campaign...

David LaChapelle has been a professional fashion photographer of celebrity portraits for such magazines as *Vanity Fair*, *The Face* and *Rolling Stone* since 1987, and rapidly became one of the most famous fashion and entertainment photographers in the world.

Channel 4's campaign was one of the biggest they have ever done for a US television show. It was lead by Brett Foraker, Creative Director at Channel 4, who joined forces with LaChapelle to direct the promo trailers and photo shoot. Brett and his team deliberately allowed the cast of *Lost* to get involved and have some fun. They were encouraged to be a collaborative part of the process. The teaser trailer depicted the cast in a very stylized, almost hallucinogenic ballroom dance routine, staggering around the beach, with mascara running down their cheeks and disturbed looks on their faces.





THE TOAST IS BAD!



The cursed numbers make their way onto eBay, and bread...

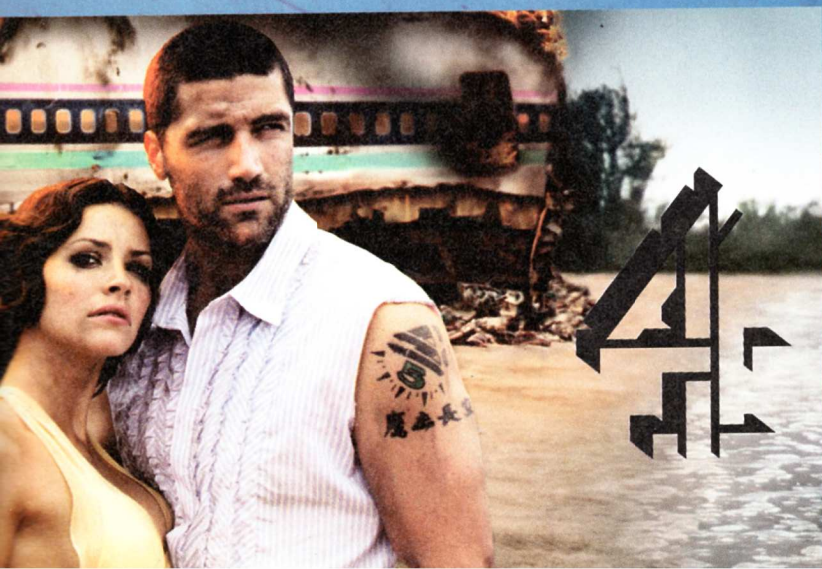
Raging polar bears, unseen deadly forces, The Others... does it get much scarier than that in the *Lost* universe? How about... toast that may be evil! An enterprising *Lost* fan introduced a unique unofficial collectible on eBay over the summer – a piece of toast with Hurley's jinxed numbers burned into the bread. News of the auction spread fast with the seller revealing the page was getting 1,516 hits every hour and more than 50,000 page views altogether. The clever seller's intro read, "You are bidding on a *mint* condition, slice of toast, which many people believe could be evil, that has the same numbers on it that can be found in ABC's TV show *Lost*. The toast has been vacuum-sealed and is aging like a fine box of wine. Test your luck and be the first one on your block to own a slice of toast that may be evil!" Interestingly enough, the initial auction had bids up to an astonishing \$4,815.16 before it disappeared from eBay. A week later, it appeared again starting at the same bid price and a cheeky explanation of how they found the missing bread through "Operation Burnt Toast." Smelling something a-rye, the second auction garnered no bids. Guess *Lost* fans ran out of dough...

ONE PROMO

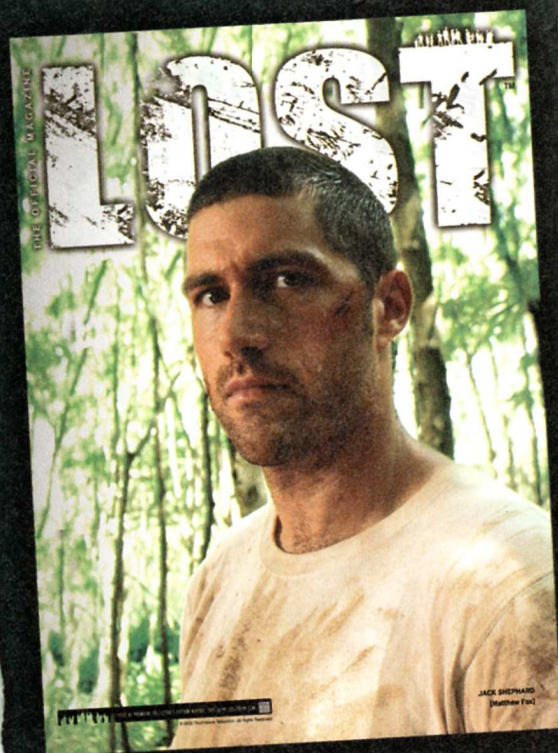
The teaser campaign, which began with 60-second cinema trails started on July 1, 2005, was designed to capture the show's surreal qualities and hint at the relationships on the island and the past lives of the characters. Combined with an accompanying billboard poster campaign, *Lost* quickly became the talk of the UK.

During his fireside chat with *Lost Magazine*, British star Dominic Monaghan enthused, "We did this big campaign with David LaChapelle. I wanna see that! It's like a weird, hip advert where we're all kind of drugged out and dancing. It seems like a very cool Channel 4 vibe."

Debuting in the UK on Wednesday, August 10, 2005, *Lost*'s pilot episode picked up a record-breaking 6.4 million viewers for Channel 4. The previous record for the station was held by *Desperate Housewives*' debut which garnered 4.6 million. The first season of *Lost* continues to air each Wednesday night at 10pm on Channel 4. A DVD box set for the UK – containing the first 12 episodes of season one – is due for release at the end of October.
www.channel4.com/lost



THE HUNTER HAS BECOME THE HUNTED!



Seek out this Collector's Edition version of this first launch issue – contents are the same, but this is the rare 'Jack' variant cover version! Ask at your local comic store!

LOST

www.titanmagazines.com

GET LOST

Seek out the official merchandise...

DISC WORLD

Producer of the *Lost: The Complete First Season DVD* box set, JOHN BERNSTEIN, talks about putting together the stunning DVD release...

Words: Paul Terry

What did you like the most about this debut season of *Lost*?

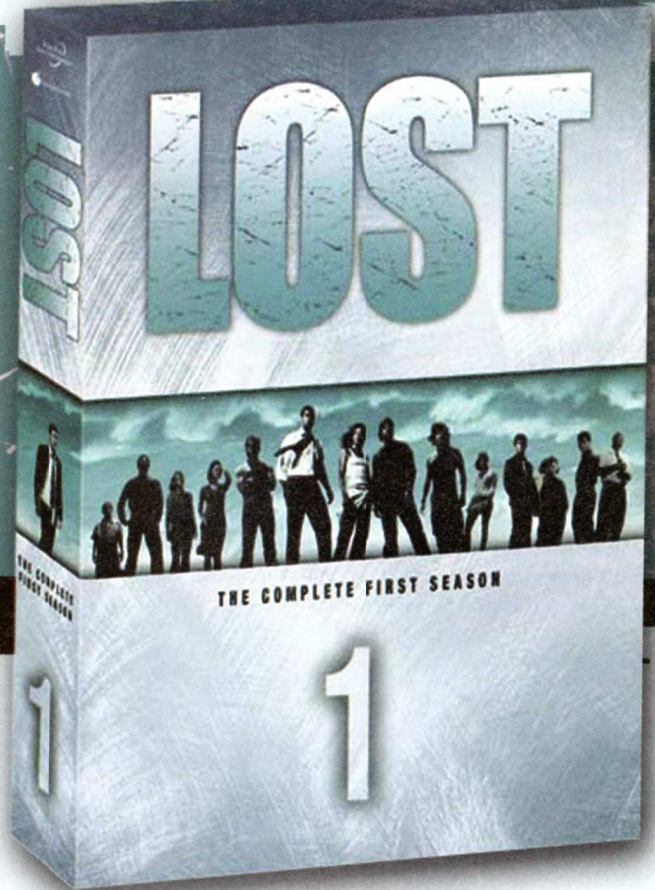
Well, it definitely made an impact on me from the very start. We were fortunate enough to see an early cut of the pilot in late May 2004. While I certainly never could have predicted how huge a success it would be, I was instantly hooked. This wasn't like anything else on television. It was compelling, risky, memorable television that treated its audience intelligently... not lowest-common-denominator stuff. Frankly, I hated that it would be four months before I would see the next episode. When the pilot finally hit the air, it was exciting that it resonated with a mass audience, and wouldn't need to be saved by a letter writing campaign by Viewers for Quality TV.

Did you approach putting together this DVD set any differently to others you've been involved with?

Obviously, the producers set the bar very high with the quality of the creative. It was essential for us to aspire to produce a DVD set that would hopefully live up to that level. One of the keys to our success was timing. We started covering the concept of the show in February 2004... even before they had a completed script or had cast any of the actors. Also, even though we always strive for strong, collaborative relationships with all the filmmakers and series creators we work with, our relationship with J.J., Damon,

Bryan Burk, Carlton Cuse and the rest of their team is truly unique. That is partially due to how many projects we have produced with them: four seasons of *Alias* so far, four seasons of *Felicity*, and now *Lost*. It is also a testament to who they are... creative, savvy, enthusiastic partners, and true fans of the DVD medium.

*"We are thrilled to be able to include never-before-seen *Lost* flashbacks, as well as the audition tapes."*



Could you give us a run-down of the DVD bonus material?

How much time do you have [laughs]? Actually, we created so much material we had to add a seventh disc, called *Essential Lost*. That disc is broken up into three sections. *Departure* details the concept and creation of the series, and includes *The Genesis Of Lost*, *Before They Were Lost*, *Audition Tapes*, *Designing A Disaster*, *Welcome To Oahu: The Making Of The Pilot*, *The Art Of Matthew Fox*, and *Lost @ ComicCon*. In *Tales From The Island*, the DVD documents the making of the show throughout season one with *Lost: On Location* (eight segments), *Backstage With Drive Shaft*, and *On Set With Jimmy Kimmel*. Finally, *Lost Revealed* delivers further insight into the stories, the characters, and the making of the show. It includes *The Lost Flashbacks*, 13 deleted scenes, *Lost bloopers*, and *Live From The Museum Of Television & Radio*. Aside from the disc seven features, there are cast and crew commentaries throughout the discs, an interactive ScriptScanner for both parts of the pilot. All totaled, there is over eight hours of



bonus materials... and yes, there are some surprises hidden throughout the discs.

What's your favorite bonus element?

Favorite? Wow, that is impossible for me to answer. We spent considerable time mapping out the flow of disc seven. Instead of just slapping a bunch of bonus features on the disc, we designed each piece to have a slightly different approach and texture. In the end, those segments were specifically created to fit into our overall mission for the set, and ultimately, no single feature is the best. Essentially, we see it

all as one cohesive experience. Having said that, we were obviously thrilled to be able to include never-before-seen *Lost* flashbacks, as well as the audition tapes. Certainly, the public was never originally meant to see those auditions, but despite how personal and raw those clips are, I have to say that the entire cast was very generous and supportive of us including them. I was also thrilled that Matthew Fox trusted us with his photography... again, those pictures were never meant to be seen by the public. In the end, I think we have made what could have been a very standard photo gallery a very intimate, fond, and revealing meditation on Matthew's memorable experience making the pilot.

Finally, thanks to fabulous access, full participation from cast and crew, and use of dailies from the amazing *Lost* post team, we are really proud of all the documentaries. My personal favorite moment from the *Welcome To Oahu* documentary (and possibly my favorite moment from the whole DVD set) is J.J. showing the technique they devised for the actors to run while still keeping the cameras in focus. Funny stuff.

Any other aspects on the DVD set that you're excited about?

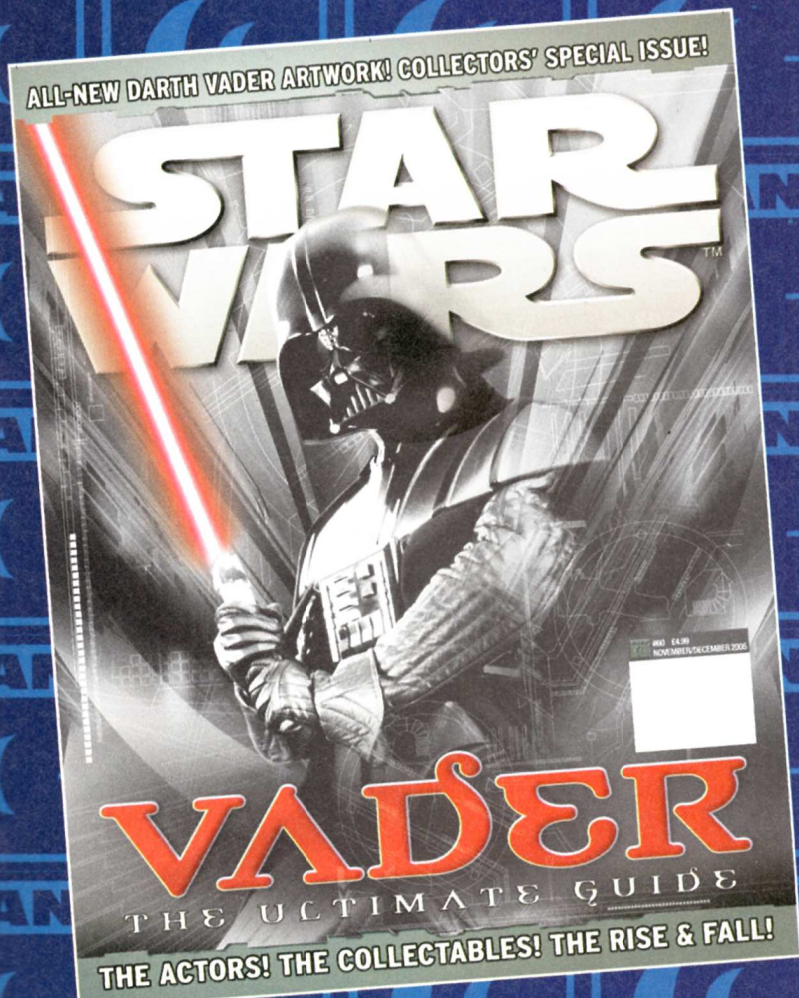
We spent quite a bit of time designing the menus. Hopefully, everyone will agree that they are cool, creepy and complimentary to the tone of the show. Finally, we just finished producing the UMD [Universal Media Disc] for the *Lost* pilot episodes. It is one of the first TV shows available for PSP [PlayStation Portable] with bonus materials, and admittedly, we went a bit crazy.

What did you think of the season one finale?

Riveting. Even though we knew some specific details of the season finale weeks in advance, it took nothing away from the experience of watching the story unfold. I was yelling to the TV, "You can't take the boy!" Ultimately, that finale will lead to fertile new territory that will inspire what we produce for *Lost* season two DVD (which we're already started on).

FOR A COMPLETE ONLINE GUIDE TO ALL THE OFFICIAL *LOST* MERCHANDISE THAT IS CURRENTLY AVAILABLE, HEAD TO:

<http://abctvstore.shopthescene.com>



ON SALE NOW!

Voices from the fuselage

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...



Got something you want to say about *Lost*? Then we want to hear it.
Email: voices@titanemail.com OR transceiver@titanemail.com
Please note: No attachments of any kind please. We cannot send personal replies, nor send on your letters to any of the cast or crew at *Lost*.

A QUESTION OF NUMERACY

"I have a question about the numbers used: 4, 8, 15, 16, 23, 42. Are they only significant to J.J. Abrams (or other producers/writers of the show) and therefore are being manipulated to fit into the show? In other words, are they just his wife and kids' birth dates, or the jerseys of his favorite baseball team? Or were these specific numbers chosen because they have some scientific/pseudo-scientific basis in the show?"

John Gibson,
Minneapolis, MN

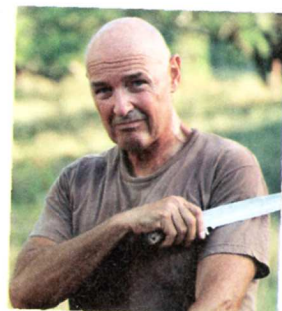


PUZZLE THEORY

"I'm curious. I heard that Hurley's character was created specifically for that actor. Didn't he audition for the role of Jack or something? If this is true – how WERE the numbers going to be incorporated into the show? Was that aspect added in when Hurley was added? What other actors auditioned for a different role and had the character they ended up playing created just for them?"

"So many questions and thoughts! Thanks for giving me something fun to think about this summer!"

Jennifer Hunt (via email)



Voices from the fuselage

THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...



NUMBER HUNTING

"I think you should have a section in your letters column where people discuss places where they have seen Hurley's "cursed numbers" (4, 8, 15, 16, 23 and 42) turn up in the show, it might not mean anything, but it's a fun game to play.

"Firstly I would like to start with the easy ones. The flight that crashed was Flight 815, which boarded at gate 23, Jack sat in seat 23 and met a girl who was sitting in seat 42. Kate robbed security box 815, and Charlie was trying to sell a photocopier with the number 815-C.

"Also the numbers are relevant in terms of time that people have been doing things, Locke was paralyzed for four years, Michael didn't see Walt for eight years and Rousseau has been on the island for 16 years. Any more from anyone?"

Edmond Stewart, New York City, NY

Read all about how Jorge Garcia was cast in 'The Others' focus on Damon Lindelof, from p52. As for the numbers – the mystery is bound to deepen. Make sure you send in your ideas and observations...

CREATURE COMFORTS?

"I'd like to share my theories about what the mysterious "security system" on the Island could be. Here is a list of things that I think it could be.

1. Swarm of tiny Nanobots – this would account for the smoke and the mechanical sounds.
2. Underground system of pulleys/chains – the hatch that Locke found could be part of this, and linked to the maintenance of the system.
3. Giant tentacled monster – a hidden page of the www.oceanic-air.com web site hints at this, but I think this may be the writers pulling our legs.
4. Giant Invisible Mecha-Godzilla – this is my personal favorite, although it probably won't be true. So these are my theories, what does everyone else think?"

Jeff Carter, Sydney, Australia

Best theory ever! Everyone at *Lost Magazine* wants your Giant Invisible Mecha-Godzilla to be true. Some *Lost Magazine* goodies are on their way to you. Perhaps we have been seeing different security systems around the island? There could be a tree-smashing version, and a mist version. Keep watching...

LOST ONLINE?

Want to get *Lost* on the internet? Here are some sites you should regularly check out...

abc.go.com/primetime/lost

ABC's Official site for *Lost*

www.thefuselage.com

The official site of the creative team behind *Lost*, sponsored by J.J. Abrams

www.lostfanclub.com

Creation Entertainment's Official Fan Club site

www.oceanicflight815.com

Delve deep here – there are many secrets to uncover

www.oceanic-air.com

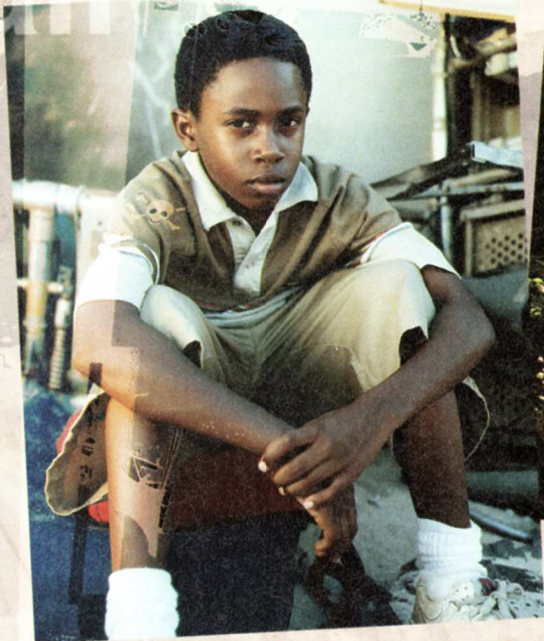
Packed with hidden information, puzzles and video sequences

www.lost-tv.com/affiliates.shtml

Comprehensive guide to several other *Lost* fan sites

This is just the beginning. 'Voices From The Fuselage' will evolve with your help! Get in touch and tell us what YOU want to see in this fan section.





CHILDREN OF THE DAMNED?

"What was on the other end of the radio transmission Boone made from the tree-plane just before he got squished? It sounded like someone repeating what he said, but it can't be that surely? That would be too cruel..."

"Could it be someone on the island speaking from the future? That would be cool. Maybe when Sawyer and Kate are the only two left to populate it, the Island allows them to talk back in time..."

"Also, is Walt a psycho? That little kid scares the bejeesus out of me..."

"My main point of writing however, is to compliment the team behind the show on the depth of characterization they have achieved. Such deft interweaving of back-story to inform current events is superb, and the show's true strength. Also, is Claire's baby the Anti-Christ?"

Rich Townsend, Cambridge, MA

Sorry Walt and Aaron are putting the fear of God into you, Rich. Your interpretations are dark, but there's no denying that both Walt and Aaron aren't characters they've thrown into the show simply to balance up the age range of the survivors... let's watch what unfolds this season very closely.



HELLBOUND?

"Wow, what can I say? *Lost* is probably the best show to hit the airwaves since *The X-Files*! It's about time we had something decent on TV. Season one was absolutely fantastic (we could do with more answers though!!)."

"What do I predict for season two? Well, I can't see Sayid and Shannon lasting long, and I'm hoping that Sun and Jin will get back together. And maybe Kate should have a fling with Sawyer - just so that Jack will sort it out and *finally* get it on with her! Or maybe Shannon will go for

Sawyer. Ah hell, who knows what's gonna happen in this show?! Bring it on!"

Jeremy Eden, Huntington Beach, California

Nice ideas, Jeremy. Let us know what you thought about the *Lost* season one DVD box set, too.



MIMIC

"In episode 117, *Deus ex Machina*, when Boone made contact on the radio, this is what I think was said at the end:

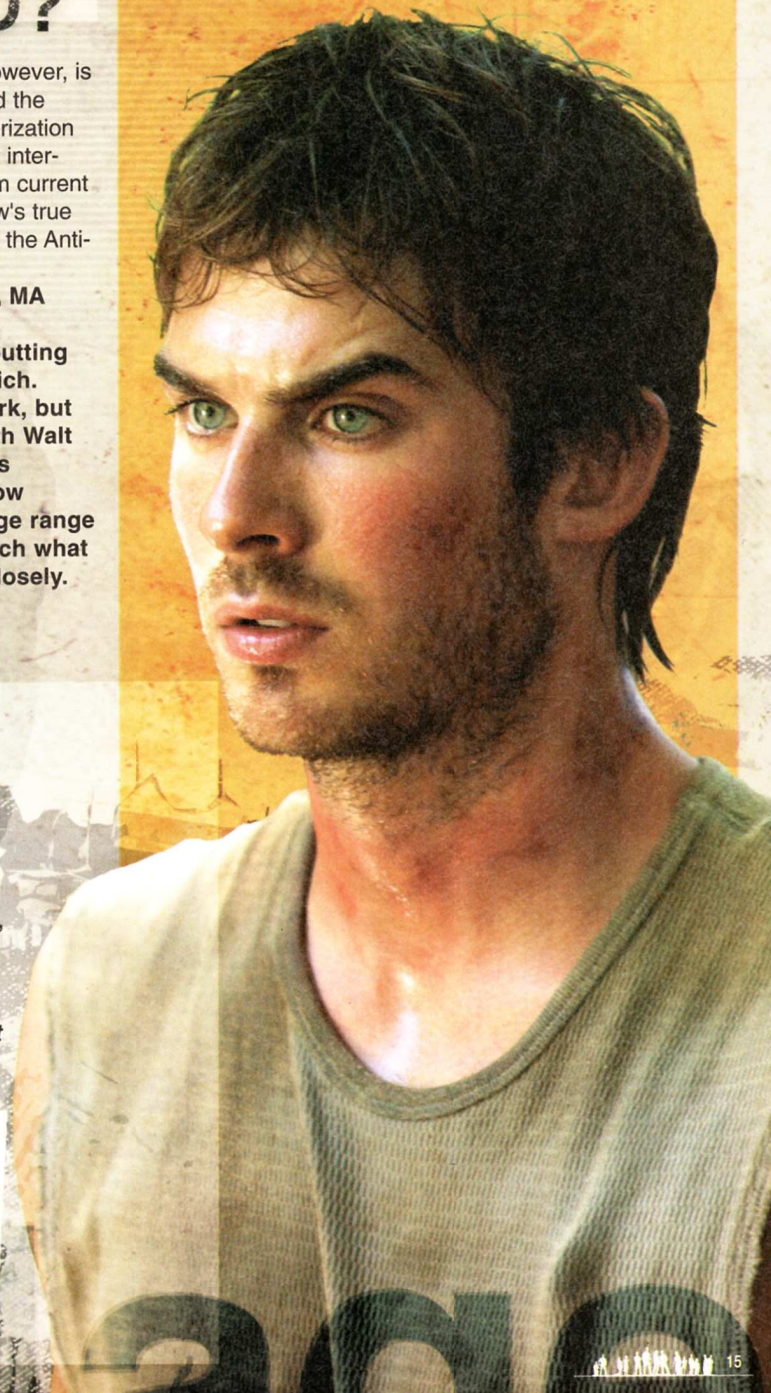
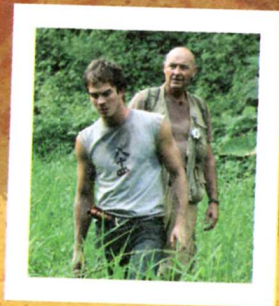
Boone: 'Hello! We're survivors of the crash of Oceanic Flight 815. Please copy!'

Voice on Radio: 'Hello! We're the survivors of Oceanic Flight 815!'

"So, in my humble opinion, I think that whoever was on the other side of the radio wasn't actually stating they were the survivors, they were simply mimicking Boone, because he said, 'Please copy,' and so they did."

Chris C, Pennsylvania

That would be very cruel if that was true.



Oceanic



Oceanic Airlines 777
Flight 815

Sydney (SYD) - Los Angeles (LAX)

Passenger Manifest No.s.

First Class:
(Rows 1-5) 30

Business Class:
(Rows 6-10) 45



Oceanic Airlines 777
Flight 815



Sydney (SYD) - Los Angeles (LAX)

Departure Time:

SYD 14:55 Sep 22 2004

Arrival Time:

LAX 10:42 Sep 22 2004

Flight Duration: 13:52

Passenger Manifest No.s.

First Class:

(Rows 1-5) 30

Business Class:

(Rows 6-10) 45

Cabin/Economy Class:

(11-42) 277

Total: 352

**We
are the
Passengers**



The following information has been gathered based on season one episodes. These characters have much deeper back-stories that will all be revealed in due time... **Words: Samantha Thomas and Ben Sokolowski**



JACK SHEPHARD

Played by: Matthew Fox

Occupation: Surgeon

Strong Alliances: Kate. Charlie. Hurley. Sayid.

Weak Alliances: Sawyer. And of course... Locke.

Background: Traveled to Sydney in search of his missing and estranged father, only to discover him recently deceased. Once married to a former patient.



KATE AUSTEN

Played by: Evangeline Lilly

Occupation: Fugitive

Strong Alliances: Jack. Sun. Sawyer (just ask him).

Weak Alliances: Everyone else.

Background: A fugitive running from the law, Kate was finally caught by the Marshal in Australia. Exact crime is unknown, but she masterminded a bank heist and is partially responsible for the death of her childhood love.



CHARLIE PACE

Played by: Dominic Monaghan

Occupation: Has-been rock star

Strong Alliances: Locke. Claire. Hurley. Did we mention Claire?

Weak Alliances: Sawyer.

Background: A devout Catholic before starting the rock band with his brother. The band was a one hit wonder then fizzled. He kicked a heroin addiction thanks to Locke, but temptation may arise again.



SAYID JARRAH

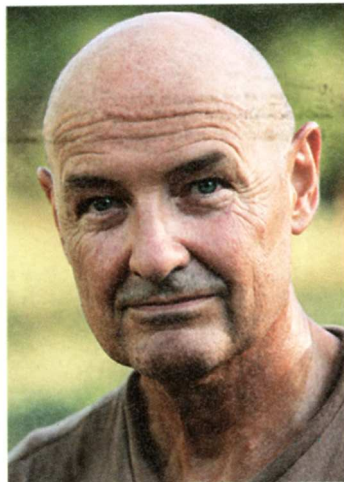
Played by: Naveen Andrews

Occupation: Former member of the Iraqi Republican Guard

Strong Alliances: Jack. Shannon.

Weak Alliances: Sawyer.

Background: Member of the Iraqi Republican Guard until sacrificing his career to save the woman he loved. Coerced into a sting operation by the Australian and US governments and was subsequently banished from Australia.



JOHN LOCKE

Played by: Terry O'Quinn

Occupation: Collections manager at a box company

Strong Alliances: Walt. Boone. The Island.

Weak Alliances: Shannon. Jack.

Background: A lonely man who relied on 1-800 numbers for female companionship. He donated a kidney to his estranged father. Did we mention he was in a wheel chair?



SUN-SOO KWON

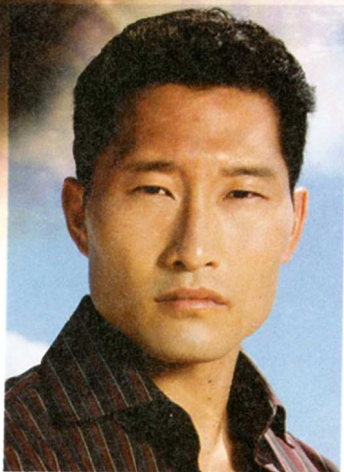
Played by: Yunjin Kim

Occupation: Homemaker

Strong Alliances: Kate. Michael.

Weak Alliances: Jin (...big issues).

Background: Daughter of a powerful auto magnate. She married Jin, a servant at her family's estate. As her marriage fell apart, she considered faking her own kidnapping in order to leave him. Korean is not the only language she knows...



JIN-SOO KWON

Played by: Daniel Dae Kim

Occupation: "Executive Assistant"

Strong Alliances: Michael, Sun.

Weak Alliances: Sun (again... they have big issues).

Background: Initially a loving husband to Sun, Jin's personality changed for the worse when he was coerced into working for her unscrupulous father.



JAMES 'SAWYER' FORD

Played by: Josh Holloway

Occupation: Con man

Strong Alliances: Kate.

Weak Alliances: Everyone else, especially Sayid.

Background: Took on the persona of the man who destroyed his family. His former partner, Hibbs, used his desire for revenge to manipulate Sawyer into killing the wrong man. Is an expert at coming up with nicknames.



HUGO 'HURLEY' REYES

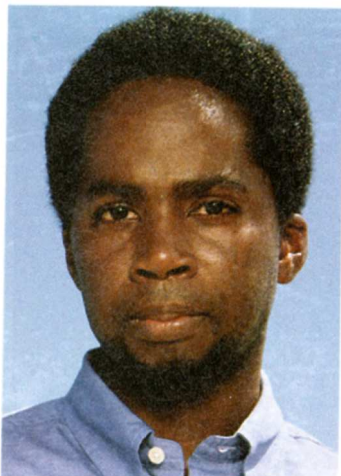
Played by: Jorge Garcia

Occupation: Fast food employee turned lottery winner

Strong Alliances: Charlie, Jack.

Weak Alliances: Kate.

Background: Lottery winner and former mental patient. Hurley's astonishing run of bad luck leads him to believe his winning lottery numbers were cursed.



MICHAEL DAWSON

Played by: Harold Perrineau

Occupation: Construction

Strong Alliances: Sun, Jin, Walt.

Weak Alliances: Walt (pre-teens are a handful).

Background: Recently attained custody of his son after his ex-wife's death. Passionate about art and design. His background in construction has helped the survivors on numerous occasions.



WALT LLOYD

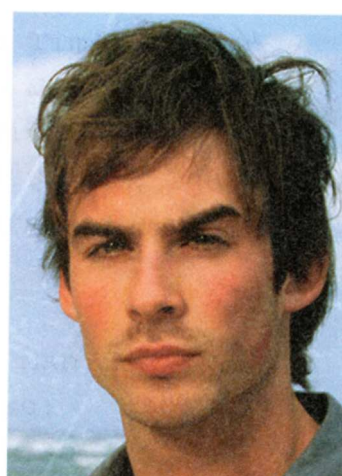
Played by: Malcolm David Kelley

Occupation: Student

Strong Alliances: Locke, Michael, Vincent.

Weak Alliances: Michael.

Background: Did not take immediately to living with his father, but has recently grown fond of him. Lived in Australia until his mother passed away. Walt has powerful mental abilities that have yet to be fully realized.



BOONE CARLYLE

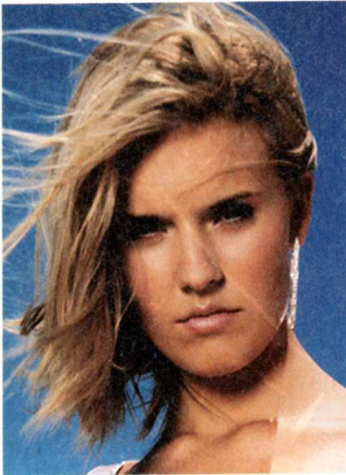
Played by: Ian Somerhalder

Occupation: Deceased

Strong Alliances: Locke.

Weak Alliances: Shannon... sibling rivalry of course.

Background: Had a love/hate relationship with step-sister Shannon. Apart from one night of passion (don't worry, they aren't blood related), she did not reciprocate. Ironically, survived one plane crash to die in another.



SHANNON RUTHERFORD

Played by: Maggie Grace
Occupation: None (but she's great at shopping)
Strong Alliances: Sayid.
Weak Alliances: Boone. Locke. Sawyer.
Background: A rich kid who moved around with various boyfriends. Has used her looks to get what she wants. Step-sister of Boone.



CLAIRE LITTLETON

Played by: Emilie de Ravin
Occupation: Mother
Strong Alliances: Charlie. Kate. Sun.
Weak Alliances: Danielle. Jack.
Background: After her boyfriend left her, the pregnant Claire visited a psychic who warned of the danger that surrounds her: "You mustn't allow another to raise your baby." Evidently 'The Others' don't agree.



ROSE

Played by: L. Scott Caldwell
Occupation: Unknown
Strong Alliances: Jack. Charlie.
Weak Alliances: Sawyer.
Background: Happily married before Flight 815, Rose refuses to believe that her husband was killed in the crash. Rose's strong faith keeps her persevering, although she struggled to cope at first.



VINCENT

Played by: Madison.
Occupation: Man's best friend
Strong Alliances: Walt. Shannon.
Weak Alliances: Michael. Boar. Polar bears. 'The Monster'.
Background: Was Walt's stepfather's dog, but was given to Walt when Michael suggested Vincent would be missed if Walt came to live with him. Walt, in turn, gave Vincent to Shannon when Boone died.



EDWARD MARS (THE MARSHAL)

Played by: Fredric Lane
Occupation: US Marshal
Strong Alliances: Jack.
Weak Alliances: Kate. Worms.
Background: Pursued Kate to Australia to bring her to justice. Died shortly after the crash at the hands of Jack, after Sawyer had botched an attempt to end his suffering.



DR. LESLIE ARTZ

Played by: Daniel Roebuck
Occupation: High school science teacher
Strong Alliances: Kate. Jack. Locke.
Weak Alliances: Hurley. Aged explosives.
Background: Teacher who is extremely particular about the pronunciation of his name.

BY THE
FIRE



LEADERS OF THE PACK



The union began with Kate healing Jack's wound in the pilot episode. Since then, both characters have gotten under each other's skin. **MATTHEW FOX** and **EVANGELINE LILLY** talk exclusively about the pair's season one journey and what lies ahead...

Words: Tara DiLullo

"There is no question that I love the challenge of playing this guy and I think he is amazing. He has an enormous amount on his plate and is doing everything he can to live up to his own expectations..."

— Matthew Fox



Amidst the flames and panic of the crashed remains of Oceanic Flight 815 on *Lost*, there quickly emerged a duo that would evolve into the unofficial leaders of the initial 48 survivors:

Jack (Matthew Fox), the upstanding and brave doctor that administered to the injured and those in peril from the moment he walked onto the wreckage strewn beach, and Kate (Evangeline Lilly), the guarded and calculating young woman that hand-stitched a nasty gash on Jack's back, immediately forging a bond between the two. Fate has a funny sense of humor though, and while Jack and Kate initially appeared to be kindred spirits of integrity and empathy, it soon became clear this was anything but the case. Sure, Jack was pretty much the all-American real deal, but Kate was a whole *other* story. A fugitive from justice with a wickedly deceptive past, the seeming good girl was far more of a bad girl. As the season progressed and more about Kate's past was unearthed, Jack was increasingly more disturbed to find out how dissimilar they were. Yet they retain a connection that crackles with chemistry.

For actors Matthew Fox and Evangeline Lilly, that strong connection — despite their obvious differences — applies to their real world lives too. Fox is a television veteran of shows like *Party of Five* and *Haunted*, while Lilly was an acting unknown when she first stepped onto the sands of Hawaii to shoot the *Lost* pilot. Fox is a married father with two children, while Lilly is single and still in her 20s. He's Wyoming born and bred, while she's Canadian. Yet for all their differences, Fox and Lilly have crafted an on-screen pairing that's been electric for audiences to watch and root for over the past year. You can't explain chemistry, but the pair were more than happy to spend some time with *Lost Magazine* to dissect their working relationship and talk about the highlights of their incredible, whirlwind first season on *Lost*.

Jumping into the lead role of Jack over a year ago, Fox says he was more than ready to take on the responsibilities of helping to carry this unique show. "I talked to J.J. [Abrams] and Damon [Lindelof] a lot about my responsibilities as number one on the call sheet," Fox explains. "In between *Party of Five* and this, I did a show called *Haunted* that I was very, very proud of and I was the single lead in that show. I think I earned my stripes a little bit to take on that kind of responsibility [with *Lost*] and I felt great about it. I was incredibly excited about the show. I love it and I really believe in it. It's demanding, physically and emotionally, to take on that responsibility, but as far as me wanting to do it, I really felt ready and willing."

Lilly laughs at her own distinct lack of experience when cast on the series. "I was most nervous that I was jumping in and I was way over my head — that I was out of my league and I was treading dangerously in unfamiliar waters that maybe I wasn't cut out to tread in," she admits candidly. "For me, it was a huge concern. I'm standing next to some actors that I have come to absolutely admire and respect. I'm being measured with the same stick as them because I'm on the same television program as they are — it's terrifying!"

Yet, Lilly says it was Fox who helped her settle into the show so quickly, by basically brushing her off. "Honestly, probably the biggest sigh of relief was when I first met Matthew. He seemed so uninterested in me, like absolutely unfazed that we were meeting," she laughs. "He was like, 'Oh, yeah, OK, hi,' and he just moved on with his conversation he was in the middle of. I just took that as a wonderful sign that he and I were going to be able to be on a really comfortable level with one another. There wasn't going to be any cheesy Hollywood fakeness or superficiality in our relationship. The second most encouraging thing when I met him was to find out he was happily married with two children, because I think when you are playing romantic leads in a television show together, you always run the risk that real emotions might get involved and come into play. Finding out he was happily married was so reassuring to me, because I was far from interested in having that very awkward dynamic come into play with my leading man."

ON THE FIRST DAY

EVANGELINE LILLY and MATTHEW FOX relive the moments the *Lost* cameras first rolled...

"My first day on the set was with Matthew Fox and Dominic Monaghan. We had an instant connection, the three of us, and became instant buddies. We had an amazing time filming the pilot together and are very close."

— Evangeline Lilly

"The first day I shot on the set was in the jungle and it was a really rough day. A lot of it was the post-cockpit sequence, when we are running from the 'thing' and I remember feeling very excited. It was mainly an action day and it was really muddy. We were soaking wet and cold and I was thinking to myself, 'This is going to be demanding,' but I was also very excited."

— Matthew Fox

With a core cast in the double digits, *Lost* also provides the actors the luxury of working with a diverse group of performers that help shape their performance styles. As a newcomer, Lilly is soaking up the exposure to many acting approaches and she admits to being a keen observer of them all. "It's been a deliberate effort on my part to allow them to all be my teachers. One of the people that pops into my head is Yunjin Kim (Sun). I have just been in awe with how she is able to bring so much to the screen doing so little. She's taught me what it means to be still as an actress and still portray a plethora of emotions and messages. Matthew [Fox] has taught me so much about being absolutely laid bare in front of the camera. I've learned a lot about what it means to be completely at ease and completely natural in front of the camera from Harold Perrineau (Michael). I can go through and list every single actor and say the things that I've drawn from their performances and have tried to make my own."



LET IT BE WRITTEN

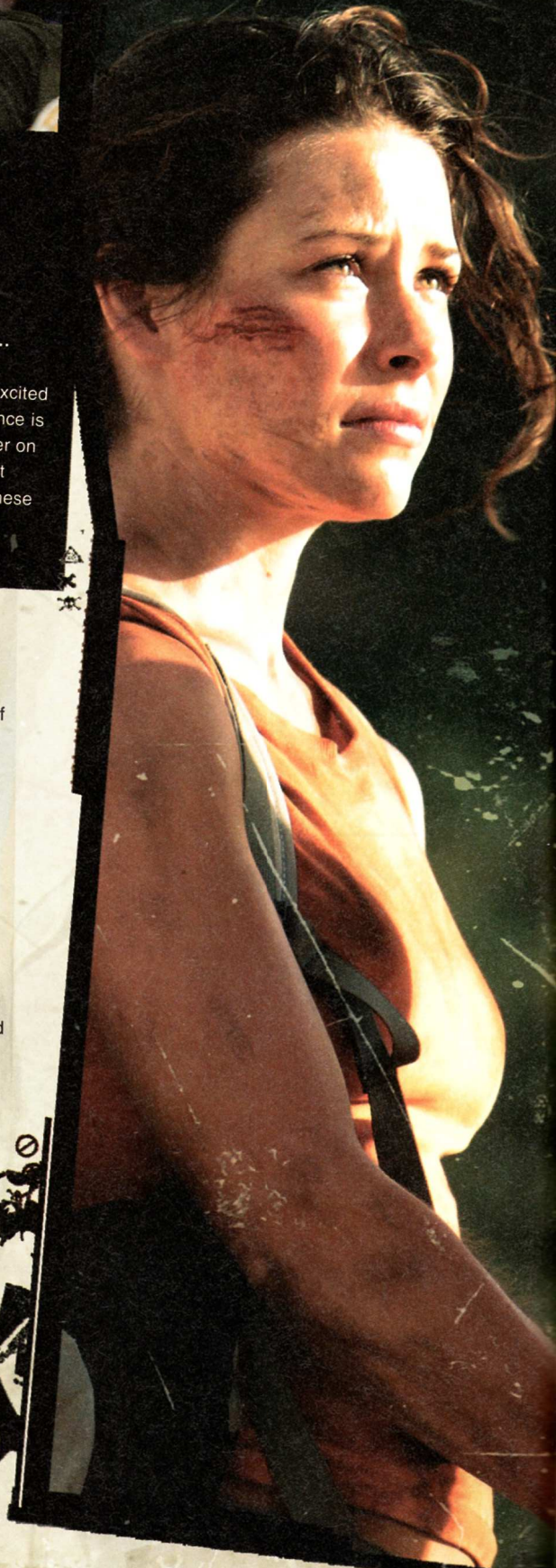
MATTHEW FOX explains his script excitement...

"I can't wait to read each script! I'm probably as excited or more excited to see each script than the audience is to see the next episode. I am an audience member on the script level, and I wait anxiously and with great excitement to see what is going to happen to all these people, and especially Jack."

Of Fox, in particular, she continues, "I do think that Matthew and I have very different styles. Matthew is a fantastic actor. He's absolutely one of my teachers and mentors on set, as far as acting is concerned. He takes the art of acting and he truly epitomizes that side of it. There are the mechanics of acting and the art of acting and he's all about the art and in that way, he bears his soul when he acts. As soon as they call, 'Action!' the guy opens up like a cocoon and you see what's inside of him. When I was in that sew-up scene, I was so taken aback by him and this raw vulnerability that he showed, and what he was doing in the performance that he was giving, that it hindered me. I felt totally unable to meet him at that level! I did probably 50 takes of my coverage in that scene and couldn't nail it! I just couldn't get it. We had to come back a few weeks later and re-shoot the scene after I had acted with Matthew a little longer and had a rapport with him, and found a groove with him, and then I was able to do the scene."

"One of the things I've noticed working with all these actors, is that not only do they have different acting styles, but how drastically those acting styles rub off on you as an actor and how they affect your performance," Lilly continues enthusiastically.

"I think that's one of the reasons why Matthew and I have such natural chemistry onscreen, is that I am genuinely very taken by him when he is acting. He is a very captivating actor and I think Kate is supposed to be captivated by Jack."



Connecting with the rest of the *Lost* cast has been a huge plus for Fox too. "I really enjoy working with many different people on the show because you are defining these relationships between characters. Some of those relationships are a little bit more fun to play than others. I love the dynamic between Jack and Hurley [Jorge Garcia]. Hurley is sort of Jack's right hand man and is someone that will lighten Jack's emotional load because of his humor and how relaxed Hurley is. Towards the end of the first year, the dynamic between Jack and Locke, what Terry [O'Quinn] brings as an actor and the way we work with each other has been incredibly rewarding and challenging for me. My relationships with the actors on the show are defined by the dynamics of the characters. They are all very different, but I enjoy them all very much. There are a lot of different backgrounds and I've always loved how diverse and international the cast is. It's really exciting. Honestly, before I was on *Lost*, I was a huge fan of some of them, like Harold Perrineau. I remember doing my first scene with Harold, I was so excited – I'm a big fan of his. Those aspects of the show are really exciting; to come in and work with these people I had been a fan of for a while."

Speaking about Lilly, Fox is humble about his support of his leading lady. "If you are in the position that I am in on the show, and your female co-star has never really done much, you are going to definitely want to make her feel comfortable and relaxed. You do everything you can to make it fun and take a lot of the pressure off. One of the things Evangeline has handled so amazingly is the pressure of the whole thing. To be in that position without ever having experienced it on this scale takes a lot of courage and a lot of poise. She's always handled it quite well, and I just want to help her in any way I can and make sure nobody is getting in the way of it. Acting is ultimately like a dance and takes two people. One of the things that everybody on *Lost* understands about this process is that it takes a great amount of trust. When it works well, it requires both people to be participating – sort of 'feeling the other person out' through the process. It's something you need to be conscious of – that you have to be connected."

With 24 episodes of *Lost*'s first season to reflect back on, Fox and Lilly both easily identify moments they personally were most proud of. Fox offers, "The sequence where Jack revives Charlie [Dominic Monaghan] was really, really intense and the episode where Boone dies [*Do No Harm*] was something I'm incredibly proud of. I'm very, very proud of Ian Somerhalder and how he handled that whole situation, which isn't easy for an actor. Stephen Williams, who directed the episode was stellar and helped me go through something that was really difficult. I am really proud of the episode."

"There are some big philosophical questions that Jack will have to come up against this year. The season premiere was a Jack episode and we got right into extending the philosophical divide between Jack and Locke."

— Matthew Fox

SPIRITUAL PATH

EVANGELINE LILLY on her personal philanthropy...

"For me, that's something that has always been really personal and private. I'll be the first person to voice that everyone needs to get onboard and be helping where there is need, but I also like to keep the details closer to home, rather than putting it out in the press. I just like to hold them dear to my heart and allow them to be something I do on my own. I tend to keep the details private, but I absolutely believe that we all have a responsibility to those who have less than us. We all know that if we all just dropped our standard of living even by a degree, if every single one of us would do that, the world would be a very different place to live in."



Lilly continues, "I think one of the Kate moments that stand out for me is near the end when she gets into that rivalry with Sawyer (Josh Holloway). They are at odds about who is going to be on the raft. There are two moments actually and they are in the same vein. One of them is when she turns on him suddenly and Kate says, 'If I want your spot on the raft... I'll get your spot on the raft!' Basically in parenthesis, it could be 'I'll get your 'bleeping' spot!' she laughs. "Then at the end of the episode, when he comes to her by the fire to reconcile the situation, she basically shuts him down and says, 'You hurt me. You're out - period.' I think those moments were really significant because Kate started out as an impenetrable shell. She became something that was a little bit more approachable and more feminine, and I really felt she needed to end the season on a more rugged note, or re-run the risk that her character arc will be too fast. We've only been on the island for approximately 40 days. They say human beings need the minimum of 40 days to start or break a habit. Hers isn't just a habit, it's a way of living - being, thinking and feeling the way she does - and that's going to take a lot longer than 40 days to change."

Asked what she thought was Matthew Fox's best moment, Lilly smiles and says, "I think that Matthew's had some pretty spectacular moments to choose from. Probably the place where I saw some of his most incredible work was the entire amputation sequence of Boone's dying moments. He was just so desperate to save his life, and that entire event took place at the exact moment that Kate was forced to deliver Claire's baby in the jungle. That type of simultaneous action is one of my favorite things about *Lost*. That episode was quite spectacular and so momentous for the show, having the death, the birth and the crisis. I thought Matthew shone so brightly in that episode and showed so much darkness and depth. For me, it was so much fun to have Kate do something on her own. I loved playing that moment where I sit down and Jack looks so disturbed, and Kate comes out and looks so redeemed. She just glows when she sits down and says, 'How was your night? Are you ok?' It's always the other way around, with her in this dark place, so I really enjoyed that role reversal." In accord, Fox agrees that was his favorite Evangeline moment. "She handled the birthing of the baby really well and was really committed to that. You felt her reticence to get attached and involved on that kind of intimate level with somebody, and yet when she went there, she was really there. It was very strong work."

Now back to work on the second season of the series, both actors are very aware that this year audience members are hoping to see what will happen with the simmering romantic vibes going on between Kate and Jack, and Kate and Sawyer. Lilly has no clue where it's going herself, but she offers, "I try to analyze the situation as realistically as possible and I can only see Kate and Sawyer growing closer from what's happened. If Sawyer gets back to the island, they should have a new sense of value in each other. They say if you love something, let it go, and then see what happens from there. Not only did they break physically, but they really broke ties emotionally before they left."

You see them both gazing out across the beach before they left, looking for each other, so they clearly still play a significant part in each other's lives. I also think that what Sawyer gives to Kate is a sense of normalcy and mutuality. When she is around Sawyer, suddenly who she is doesn't have to be hidden and I think she's less ashamed of it. I think she is more able to say, 'This is who I am. Take it or leave it, buddy!' That's a real gift. In real life, usually the people we feel the most in love with and attracted to are the people that allow us to be ourselves - faults and all. I think that for Jack, there is a certain amount of freedom and redemption he brings. He brings forgiveness, rather than acceptance. He keeps saying, 'I don't accept who you were, but I release you from it and I accept who I believe you can be now, and that's a good person.' Those two gifts are equally as good, but they are just different."

"I can go through and list every single actor and say the things that I've drawn from their performances and have tried to make my own."

— Evangeline Lilly



Fox concurs and continues, "I think there is a huge, unknowable draw for Jack to Kate, but at the same time he needs her to grow up and become a more open, present and solid individual. She needs to stand for something a little bit more than she has so far. He feels she's manipulated and lied her way through a lot of the stuff she's tried to accomplish on the island. What he does know about her past - which is limited, completely fills out that picture - I just don't think that he trusts it. At the same time, it's there and so there's a real internal struggle within him and between the two of them. It's really interesting and the only way they will meet on a meaningful level is if there is some growth."





Aside from the triangle, Lilly and Fox also have other goals for their characters they hope they get to explore. Lilly says, "What I'm excited to see, as I think it will be a symbol both of healing and lack of healing, is for Kate to stand on her own two feet a little bit more. The first season, she spent a lot of time trotting behind Jack, following him like a loyal puppy dog – going where he went and helping in his endeavors, even if she didn't agree with him. For example, when he was trying to get people to go to the caves, she did not agree. Yet when he sits down and has a conversation with Sayid, and Sayid turns to Kate for her thoughts, she bows out and backs Jack up anyway. So, I would really love to see her take on some of her own storylines and endeavors and set out her own goals. I think it's been right that she hasn't done that yet, because at this point, she is still focused on the horizon. She is still looking for rescue and a way out and she's not settled. I don't think that a person whose mind is elsewhere would be taking initiative on their own on the island, but I want to see her do that this season."

Fox has a shorter wish list, but he shares, "There are some big philosophical questions that Jack will have to come up against this year. The season premiere was a Jack episode and we got right into extending the philosophical divide between Jack and Locke. The title is *Man of Science, Man of Faith*. It's where we start the season and will be something that we continue this year. I know, at some point, Jack's really strict interpretation of the world based on science is going [to alter]. Given some of the things he's already experienced and witnessed with his own eyes, and more will be coming – Jack is going to have to be more open to the more magical elements."

"Philosophically, that's an amazing thing and in the dynamic between him and Locke, it's a really important issue. Otherwise, I just want to continue telling great stories. I think we had a great year last year. I think the writers learned a lot about what works and what doesn't. We learned a hell of a lot about that on a production level, so I think it was a real learning year for us. I just hope we continue to grow and raise the bar on ourselves, which is how I approach it. I know the writers are so excited about what they have in mind for this year. I'm just going to remain an audience member and find those things out script by script. I'll be loving that all the way along!"

Director of Photography Larry Fong with Evangeline Lilly



BLOOPER ISLAND

EVANGELINE LILLY on *Lost*'s embarrassing moments...

"Oh, they happen all day! My feet are just getting wet, so I watch myself perform because I want to learn, but it's grueling! I watch and I get so embarrassed because I am constantly finding out that something just doesn't work, even something as simple as where I put my hands on my hips. Other times, the more devastating times are watching something and thinking I dropped the ball on the performance. This is the feeling I relate it to... when you are on your third date with a guy that you really like. You're really, really interested and all of a sudden you say something and you just think, 'I am a total moron! I can't believe I just said that! I am so bloody humiliated and embarrassed!' Then you go home and replay the night in your mind and you actually physically wince and let out little moans of embarrassment as you think about the things you did wrong. Well, that's exactly what it's like to replay scenes in my mind! It's just so hard to let go of those moments [laughs]!"



[THE PRODUCER]

The many creative universes of J.J. Abrams are often populated with familiar faces. In the first of a regular crossover feature with our sister publication, *Alias: The Official Magazine*, we pull up a chair, grab a coffee and catch-up with Producer **SARAH CAPLAN** about her time on *Lost* and *Alias*...

Words: Paul Terry



What inspired you to become a producer?

I don't think I quite had the personality to direct – ruthless, but not ruthless enough [laughs]! But I might add, if I'd thought about directing when I was younger, then I might have tried to do that, I didn't even know you could work in the film business until I was older. Then I was like, "Oh, this is exactly what I should be doing."

Take us through the various responsibilities that fall on a producer's shoulders...

Before the season begins I negotiate the budget. I try and figure out how much a season is going to cost, which is kind of difficult because I have no idea what they're going to make me do. But there's a system for television, so you have what's called a 'pattern budget'. Every episode, you're either on pattern, under pattern or over pattern. Then you have to estimate where you are, see how you're doing. Sometimes you have to make them do less things, other times bigger things. As soon as the script comes out, I get it and have to start figuring out how it's going to get made. I have an AD who makes the schedule with me to figure out how long it's going to take to do things. Then, we sit down with the production designers and try to figure out where we might look for locations. We then take the director with us and build it up from there. It's like prepping a movie. On television, the producer's always prepping. Sometimes I come to the set if there's a problem, but I'm rarely sitting around on set. Whereas, sometimes on a movie things are really well prepped, so you can pay more attention to the way things are being shot.

"The complicated thing was getting the plane to Hawaii. We had to cut it up into tiny pieces and put it on a ship."



You were the producer on *Alias* for three years, and then a little project called *Lost* came along... what can you tell us about that pilot experience?

Everything was about, "Can we shoot here?" "Can we shoot there?" and I was like, "What are you shooting?" [laughs] J.J. was talking about this show called *Lost*, where this plane crashes, and I was like, "Oh, I want to do that!"

How did *Lost*'s pilot compare to the *Alias* pilot?

We didn't have very much time to prepare it because it had come about in the middle of 'pilot season'. It had a huge cast, and on one hand we were racing to cast it – which is complicated – and it seemed like it was going to be a disaster. On the other hand, we didn't know where to shoot it. I was being sent to Australia to scout, and then I was thinking, "That's insane – we don't even have time to fly backwards and forwards." So I said, "Send me to Hawaii." So one morning I came in thinking I was being sent to Australia... and I diverted myself to Hawaii.

The weird thing was, I did the original scouting, so I saw lots of the places. Then I brought out the production designer and the director because they were busy doing something else. Then they said, "This will work... this *will* work!" There were just a few more pieces to find after that.

The complicated thing was getting the plane to Hawaii. We had to cut it up into tiny pieces and put it on a ship. There were no ships in LA so it had to be driven in tiny pieces to Oakland and then loaded on a ship there. Yes, that plane is real [laughs]! We said to J.J., "We could CG it," and he said, "No, I want it real." The wing is 72 feet high, so we had a crane holding it up. It was a huge feat getting this plane put back together – one piece in the jungle, and one on the beach. To find a beach that was perfectly desolate and isolated in a way that we needed was tricky. It was a public beach, so we had to go to these public hearings, and we didn't know until the very last minute whether Hawaiian officials were going to let us do it.

"One day, we were shooting on this beautiful bay, and there were these baby turtles. A few of us swam every lunchtime. It was so invigorating! It was like, 'Wow, this is the way to shoot.'"



Apart from the shoot, what was the island experience like, personally?

It was really nice. I'd been to Hawaii once – but to another island. It was so interesting, we went everywhere in Oahu, we scouted extensively in all kinds of weird places with a woman at the film commission who helps out incoming productions – she is really knowledgeable and interesting.

We went to places that you would never get to go to if you were traveling there. It would take enormous effort, know-how and contacts to do what we did. So in that respect, that was fantastic. And the Hawaii crew are really great. We brought in some people, and we used some locals, too. They were pretty interested in working at that time, because there hadn't been much work there since *Pearl Harbor*, but suddenly I think there were three pilots shooting there at the same time. We were shooting mostly days then – it took us an hour to get to the location, and an hour to get back, but we were able to shoot all day. It was really nice.

One day, we were shooting on this beautiful bay, and there were these baby turtles. A few of us swam with them every lunchtime – it was so invigorating! It was like, "Wow, this is the way to shoot!"

What would you like to see *Alias* and *Lost* explore in their fifth and second seasons respectively?

I would like Sydney to go on a mission and be in that mission for the entire episode, or maybe see her be in three episodes with the same alias. As for *Lost*, I don't know. I have no idea. It's very mysterious. I think the biggest thing for me is the actual mystery of the island – what is really going on there...? ✨

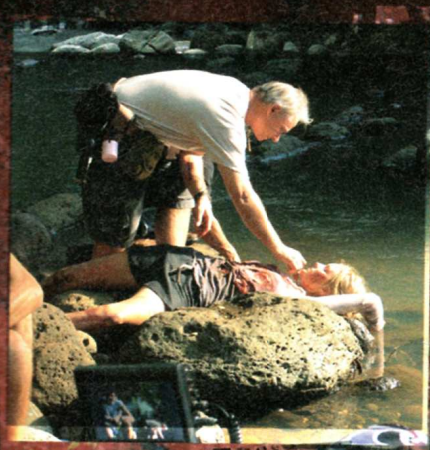
Don't miss the conclusion of this exclusive two-part interview with Producer Sarah Caplan inside *Alias: The Official Magazine* File #12, on sale November 1, 2005



Dark Territory

SEASON ONE
LOST
SPOILER ALERT

CREATURE FEATURES



Steve LaPorte (Head of Make-up Department) adds some final touches to 'damaged Shannon' (Maggie Grace)

For something that roars, uproots trees, and disemboweled the crashed plane's pilot, the island's 'Monster' has remained remarkably out of sight. Executive Producer **BRYAN BURK**, Supervising Sound Editor **TOM DE GORTER**, Sound Designer **JACK GRILLO** and Visual Effects Supervisor **KEVIN BLANK** step out of the shadows and exclusively tell *Lost Magazine* what they know...

Words: Tara DiLullo

Of the laundry list of mysteries surrounding the survivors of *Lost* and that island they crashed on, there's really just one question that everyone is always asking, "What the heck is that 'Monster'?"

Tromping around the island with a nasty disposition and one hell of a loud roar, the unseen 'Monster' is the terrifying unknown the audience is desperate to finally know. Is it a giant Kong-like gorilla? A cybernetic killing machine? Or maybe, co-star Dominic Monaghan got it right when he guessed, "An elephant with 17 cats sellotaped to it."

Have patience everyone, the truth will be revealed; Executive Producers J.J. Abrams, Damon Lindelof and Bryan Burk know exactly what that thing really is. Actually, there's an absolute method to their maddening plan of introducing the terrifying island entity one tiny clue at a time, some of which *Lost Magazine* can finally reveal for the first time...

First off, Executive Producer Bryan Burk explains the term 'Monster' is actually quite

problematic. "We only refer to it as 'The Monster' in the office because it's a simple word. Publicly we never refer to it that way – whoever said it was a monster?" he smiles. "Cross out that T-Rex guess too," he says. "We knew from the beginning that it wasn't a dinosaur, so immediately we had to make sure anyone watching knew it wasn't a dinosaur. Knowing what 'IT' really was, we started working backwards to figure out how much to reveal, so that it wasn't too telling. We knew we were doing a series, so we didn't have to reveal everything in the first episode, but simultaneously we wanted the audience to have the tools to eventually figure out what it was. In this case, the tools were the sounds. All they had to do was listen.

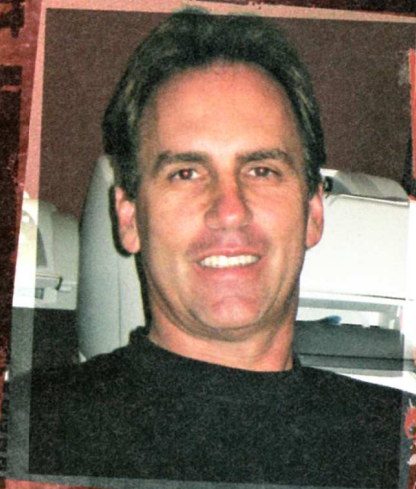
Some of our favorite films have incredible sound design and designers. Walter Murch [*Apocalypse Now*], Ben Burtt [*Star Wars* films], Gary Rydstrom [*Jurassic Park*] – these were guys whose contribution to their films undeniably made them riveting. Watch *Star Wars* with your eyes closed, and you'll really appreciate all the work [composer] John Williams and the sound designers put into those films. Great sound design inspires us as much as any other art.



Unfortunately, television has such a fast turnaround in Post-Production, there is rarely enough time to do proper sound design. In addition, we had a different challenge on *Lost*. How to create sounds for a 'Thing' that the audience wasn't going to see (at least in the short term). It had to be threatening – yet mysterious – and if done properly, would leave half the audience thinking it was organic – and the other half, man-made. I love nothing more in storytelling than ambiguity."

In the 24 episodes of *Lost*'s first season, 'The Monster' (as we'll call it for the sake of this article) was never seen once. From its first introduction smashing through jungle palm trees in the pilot, to it attacking Jack and Locke with some telltale black smoke during the finale, 'The Creature' has been more 'sound' than substance. Tom de Gorter, Supervising Sound Editor on *Lost* and *Alias*, explains how the sound design initially started. "I met with J.J. and Bryan early on, even before they started shooting the pilot. One of the things they specified was that we weren't going to see this 'Creature'. It all had to be created through sound. You had to get the feeling of what it was doing even though you didn't see it and that is *the* most difficult part of dealing with sound effects. If you see something moving then that's easy. You know how big it is and what it sounds like, but we had none of that here. We were basically coming up with different sounds and seeing if they were appealing to Bryan and J.J. They specified that they wanted people to argue over the water cooler the next morning about whether it was actually mechanical or organic. We had to come up with effects that were neither or both. 'The Creature' is this ongoing evolution of sound, because it is constantly changing. Even in the original script, it said, 'It's a sound you've never heard before.'

"Originally, Paul Menichini was the Sound Designer on the pilot, of which there were two different versions – the pre-sell pilot and the one that went on the air," de Gorter continues. "Paul and I would talk and conceptualize and he would be sending sounds to Bryan and J.J. in Hawaii while they were shooting the pilot. They would listen to it on their computer and go, 'This is a cool sound' or 'I don't like this.' Bryan was very instrumental in the sound of 'The Creature', as much as any other Sound Designer on the show. So the original pilot timeframe was so tight – we were doing 36-hour shifts and going crazy at the time. We got through the original pilot and realized that there were certain things we wanted to change. During the summer, Bryan enlisted [Video Game Sound Designer] Jack Grillo [*Medal of Honor: Allied Assault*] to help out and add his take on the various sound effects. Jack didn't cut anything for the show, but he was more the person that came up with concepts of



sound – particularly for 'The Creature'. We integrated those into the actual show, by adding things here and there and mixing and matching Jack's raw sound effects." Burk continues, "At heart, we're all gamers over here. While film and television gets all the glory – some of the most brilliant, creative people are currently working in the gaming industry. The chance to work with Jack Grillo was an honor. His original and out-of-the-box approach to creating a world through sounds proved invaluable."

As the Additional Sound Designer for the *Lost* pilot, Jack Grillo was really charged with making the sound of 'The Monster' completely unique. "Bryan told me they had been living with this 'Monster' for such a long time, but they needed a fresh perspective," Grillo explains. "The idea was for me to come in for a month and shape the sound for this one element of the show. We talked through all the ideas they were looking for and I remember the strongest direction was not what it *was*, but what it *wasn't*. What that came to mean was that it couldn't sound 100% organic. There are plenty of things that make loud horrific sounds that aren't organic, so I was going for all kinds of metal creaking and latches and winches and dry ice squealing sounds. I experimented with a whole lot of different things." Burk adds, "What we are most excited about is the idea of people walking down the street and they hear a sound and possibly do a double-take because they heard something that will remind them of our show. That's not by accident." De Gorter adds, "In the pilot, the character of Rose says [upon hearing 'The Creature']: "It sounds

"In the Season One finale, we showed a glimpse of the mysterious 'Thing' for the first time – a small wisp of black smoke trailing off into the jungle. As we reveal more of 'it' in coming episodes, all of its bizarre sounds will begin to make sense."

— Bryan Burk
(Executive Producer)

BLACK ROCK MESSAGE

Supervising Sound Editor **TOM DE GORTER**
on hiding clues within the sound design...

"It's always beneficial to know where [the story is] going because we can leave little clues and breadcrumbs so that people can follow along or look back and say, 'Oh yeah! We've heard that before.' We may not show our hand, but we like to leave a little bit. For example in the pilot [Part II], when the characters are listening to the French radio transmission, astute listeners would have heard 'I'm going to try and make it to the Black Rock.' Not only did Shannon *not* translate this, but we didn't even introduce the concept of the Black Rock for another six or seven episodes. I credit this foreshadowing and smart sound design to J.J. and Bryan."

familiar. Someone asks, "Where are you from?" and she responds, "The Bronx." So Bryan Burk scoured New York City, looking for the perfect sound that we could incorporate into 'The Creature's' sound. It's there. Listen for it."

Grillo continues, "I went back and forth with Bryan a lot and because there wasn't a visual reference, it really became one of those things that eventually felt right. It was more about, "What combinations of sounds do what we want?" In the end, the sound of 'The Creature' to me doesn't sound like one thing."

With the pilot establishing the initial sound of the creature, the sound team used that to build upon as the season progressed. Tom de Gorter details the evolution saying, "Throughout the season, Mark Glassman was our Sound Effects Designer/Sound Editor. He cut all the sound effects in the show, including any additional 'Creature' design. 'The Creature' would change, again, as the action changed. If 'The Creature' was reaching down and grabbing someone, we had to come up with something different. It's an ongoing process.

"Sound-wise, 'The Creature' is the hardest part of the show – and the show is no easy thing by any





"At this point, I have been given a formal explanation [as to what the 'Thing' is], and there are elements that are so cool!"
— Kevin Blank
(Visual Effects Supervisor)

L to R: Steve LaPorte (Head of Make-up Department), Christine Lillo (Additional Make-Up Artist), Maggie Grace (Shannon)

stretch of the imagination," de Gorter continues. "I'm very excited every time 'The Creature' comes out, because certain elements are always new and fresh and certain parts are constantly changing and that's the part I really love about it. 'The Creature' has really been a big part of the show, even in terms of our peers. We just won two Motion Picture Sound Editing Awards, which is equivalent to the SAG Awards or the DGA Awards. We won for best Sound Effects/Foley and ADR/Dialogue, which is very rare for one show to get both awards."

Of course, the sound design is great, but seeing is believing, too. The responsibility of bringing 'The Monster' to life, visually, falls to Kevin Blank, the Visual Effects Supervisor on *Lost*. While audiences may be frustrated at their lack of knowledge about 'The Monster', imagine creating the visuals with no information. "In the very beginning, they were vague with me on what to do and I was sort of begging and pleading for more understanding. I felt I could offer more if I was in the loop. During the pilot I was given little tidbits, but yet, I still wouldn't say I was someone who had a clear picture of everything going on," he laughs. "The thing I wanted to know is, if I was King Kong, I would knock down trees one way and if I were a T-Rex, I would do it another way. If I was a big giant machine, I would do it another way, and that was never made clear. The next thing was, do we want to make trees that are so dense you can't see anything or can you not see 'IT' because there is a cloaking device or powers of invisibility? Again, these

were things that weren't really given, initially, I found myself wishing there was a little bit of something on 'The Creature' that I could show, but J.J. really didn't want to do that. So at some point, we offered up some artwork that wasn't based on anything, other than 'let's be fans of the show and throw darts'. [The producers] were pretty set in their explanation, but we threw out a few things that were actually incorporated, like the smoky tendrils in the finale."

Blank says the pilot was a magical experience due to the large budget and ample resources, but since *Lost* went to series, the team has had to get more creative with less. "There have been many, many 'Creature' things that have been scripted that were larger in scale and that had to be scaled back due to budget or resources. In *Walkabout*, we had a little bit of an extension of what we did in the pilot. In *Hearts and Minds*, Boone has a vision of 'The Monster' killing Shannon. At the last minute, they actually said they wanted to show 'The Monster' and we did a couple of things, but later it was yanked. The thought was that we can show some of 'The

Creature' – but since the episode was a visionquest, we could dismiss what we'd show as a dream. Ultimately, the decision was made that that was unfair to the audience and I was in agreement with that, so the only thing shown was oddly shaped shadows." In the meantime, Blank reveals he has since been included in the inner circle of those that know the truth behind 'The Monster'. "At this point, I have been given a formal explanation, and there are elements that are so cool!" he hints. Burk says audiences should expect "more reveals about 'The Monster' throughout season two." De Gorter adds, "It will definitely progress even further. I've hired a fourth Sound Designer, Mike Janescu, for season two, who has a lot of feature experience."

While 'The Creature' is a captivating character, Jack Grillo sums up the real success of this mysterious entity. "What surprised me was how little presence 'The Monster' had. I'm a fan of the show and I found myself not missing "IT". They did a nice job of not overdoing it and actually it's more impressive because of that. The show doesn't feel like it's all about 'The Monster', and that just makes the special effects the icing on the cake."



WINCHES & PULLEYS

Additional Sound Designer JACK GRILLO discusses his "monsters..."

"The crazy thing about putting it together was that I didn't know if it was one 'Monster' or several 'Monsters.' We really just played around. At one point, my wife was joking with me and said, 'Put in some roller coaster sounds.' Somehow it was in the back of my mind and I was collecting a bunch of winch and pulley sounds and put it together. About 10 minutes later, I realized, 'Hey, that sounds like a roller coaster!' Oddly enough, that was the stuff Bryan [Burk] really responded to."

BY THE
FIRE



BETWEEN A ROCKER AND A DARK PLACE...



Abduction. Addiction. Just two of the many trials that have tested Charlie and Claire's strength and sanity since they found themselves stranded on the island. Throughout their personal struggles, the two have remained close... but with the birth of Claire's son, what will the future hold for the *three* of them?

DOMINIC MONAGHAN and **EMILIE DE RAVIN** talk about how they got *Lost*...

Words: Paul Terry

"I really liked the Charlie flashback in *The Moth* where he is on stage with his brother singing... We had a whole bunch of girls at the front of the stage, you're wearing tight jeans, doing your Spinal Tap moves — you can have fun with that [laughs]."

- Dominic Monaghan



Lost Magazine: How would you describe your flashback — the events that led you to *Lost*?

Dominic Monaghan: I'd been living in LA since 2001, hanging out, and getting an American manager, agent, and all that kind of stuff. We'd wrapped on *The Lord of The Rings* in 2003, and then I did a film in New York, and two films in England. One was called *Spivs* with Ken Stott, which was fun, and then I did this other thing called *The Purifiers*, a rough remake of *The Warriors*.

Emilie de Ravin: I've lived mainly here in LA for the last five years, but do go home [to Australia], periodically. I did a show for a couple of years when I first moved out here, and then was working on and off on a couple of shows and films. I wasn't really looking to do a pilot last year — there was nothing that interested me and I was very happy to be working up in Edmonton and avoiding pilot season during that time. And then I heard about *this*, which sounded very interesting...

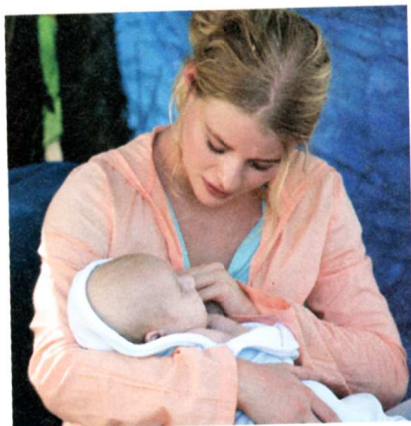
DM: Coming up to pilot season, my agent called me and said, "Do you wanna do pilot season?" I didn't really know what that was, so he explained that it's essentially where they make first episodes of shows to see if they get picked up. I said, "Well... I'm not really that keen on getting back into television," because I'd done television in England, and I was a little disappointed and despondent with the industry. So he said, "Fine, OK — unless there's something really great coming up, then we'll not include you." I'd read a couple of scripts that were OK, nothing that fantastic, and then he sent me the first season of *Alias*. I watched it, called him up and said, "Thanks... what was that all about?" and he said, "Well, the creator of the show, J.J. Abrams, is creating this new show called *Lost*. As of yet, there's not a part in there for you, but they're not casting in the usual way."

EDR: There was no script, nothing really. [With me] I spoke to casting and spoke to J.J. [Abrams], sent a tape down and got cast off that! It was the quickest, strangest, easiest casting process I've ever been through [laughs]! I shouldn't say *easiest* though, as it was much *harder* in that respect — sending a tape off and just getting cast off that doesn't give you anything to work with. You don't know what they want — you don't know whether they're saying, "No, try it this way."

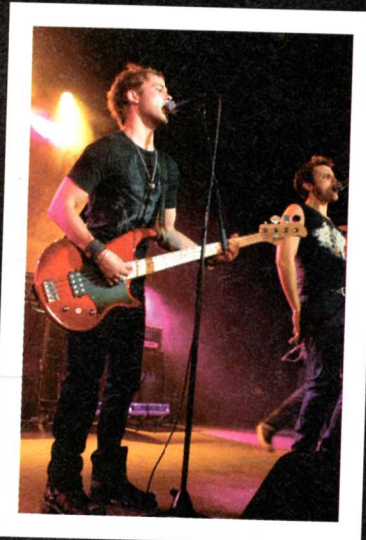
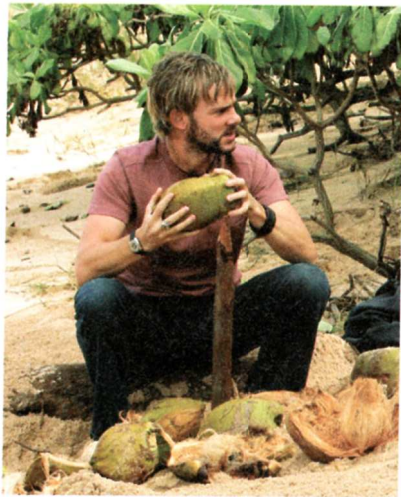
DM: I went and met J.J. Abrams, Damon Lindelof, Bryan Burk, and April Webster, who was casting it. At this point, Charlie was a 45 year-old English rocker, who'd been through the mill. My pitch was, "Wouldn't it be more interesting if this person was a young kid, who'd had the smallest amount of success and then the carpet had been ripped out from under him? He'd have all this frustration and ambition that had gone nowhere." Whereas, when you're 40, and you've got a bit of money and you think, "Oh well, I've done it — I've had my day." So I went away, called my agent and said, "Whatever we need to do to pursue this, we should, because it looks really good." When I came in again, Charlie was becoming more like the character that we had spoken about, and it was like a collaboration of ideas.

EDR: I had a lot of nerves — not having met any [of the team] prior to [this], and I'd never been to Hawaii, either. So, I flew to Hawaii, met everyone, and it turned out great! Everyone's really, *really* helpful and nice, and the cast got along pretty much instantly.

The premise of the show sounded very unlike television, which I guess is what really made me sit up and listen. I didn't have much interest doing television necessarily, but I've loved J.J.'s work in the past. There was an instant respect to make me go, "OK, this could be really cool." One of the things with TV is that you're limited in a way — being the same person every day. But when you've got a cast like this, there's so many different relationships to develop and people to work with — I think that's a huge plus.



ORIGINS OF A ROCK STAR



Did any of your previous outdoors experiences help prepare you to work on this show?

DM: I think there's a genuine 'pacific island feel' to, certainly the South Island of New Zealand [where *Rings* was filmed], and Hawaii, Fiji – those kind of places. I understood some of the myths and legends and their respect for the land, ocean, sky, and the mountains.

EDR: I like camping and I love the outdoors so I had no problem with that. It's actually a breath of fresh air to be able to go to work somewhere so beautiful and fresh – not like working in Downtown LA where you're outside, but you may as well not be [laughs]!

DM: Working on a big ensemble cast [on *Rings*] was key, for me, and I think still is key. Ultimately, the thing that I brought to the table was I know what it means to be working in a large group of people, so I kept that in my mind.

EDR: Overall, being able to go to a gorgeous beach and work is one of the big pluses. It does get a little hot sometimes, and there are many bugs in the jungle, but it's all worth it. The bites are worth it [laughs]!

DOMINIC MONAGHAN on creating Charlie...

"I based his look and his attitude at the audition on a kind of Richard Ashcroft – the guy from The Verve – and a more diluted version of Liam Gallagher from Oasis... but Liam with a sense of comedy. I think Liam's very funny, but he doesn't know it. His whole attitude is hilarious.

"I think a lot of actors have aspirations to be singers or lead guitarists in bands. On stage is a powerful place to be. If you've done any theatre/stage work, you'll understand that power. I have mates who are in a band in Manchester. The band used to be called Lift,

but it's now called Magic Torch. I'd go to their sound-checks and practices and pick up a tambourine – I like that. I've sang Oasis tunes at parties and sang at wrap parties, too. I'm not under any illusions that I have a good enough voice to be a singer, but what I'm able to do – because of the experience I've had – is not be scared on stage in front of a large audience. It's fun.

"I really liked the Charlie flashback in *The Moth* where he's on stage with his brother singing. We had a whole bunch of girls at the front of the stage, you're wearing tight jeans, doing your Spinal Tap moves – you can have fun with that [laughs]."

What aspects of *Lost* do you find the most intriguing?

EDR: I think Locke in general. I'm really, *really* interested to find out more, I always have been. I love his character, and I think that Terry plays him to a 'T'. Locke's the guy that you want to trust. He seems to know everything, he's this sweet nice guy who brings us all food and has so many talents, and is just a very intelligent person. But there's just something going on there. There's something *more* there, and I think that is one of the most intriguing things to me. What is his zeal?

DM: I like what Locke symbolizes – this kind of serene god-like character – someone who has the knowledge that we don't have yet.

I've really enjoyed Walt's story, too. Malcolm's a really great friend of mine. For a young actor to have performed like that with a bunch of people – some who have worked for 30 years in this industry – is amazing. To not only hold his own, but to put in one of the performances of the year, has been fantastic to watch. You look at a character like that, and you think, "He'll be the defenceless kid who everyone has to help out," but he may have this telepathic/ESP-type power that you can see at some points. I'm very intrigued by that.



"What I'm trying to play is a bad good guy. He's a good guy — but there's a badness to him. At some points he thinks, 'Have to be good! Have to be good!'"

- Dominic Monaghan

Emilie — how challenging was it to act as a pregnant character?

EDR: You get used to it — I didn't have heavy clothing on over the top so it wasn't too bad. But it's definitely nicer not wearing that anymore [laughs]! I made my own notes as well. You need to be aware that she wouldn't sit certain ways — she wouldn't be able to sit up straight on the beach, because she's so extremely pregnant. There are things you have to think about like that to really make it believable. I've never been pregnant myself — so I did a lot of research, and talked to a lot of people.

How was the actual birth scene?

EDR: Even people who have had children themselves have said, "Your mind makes you forget it to certain extent — otherwise you'd probably never have anymore children [laughs]!" So everyone told me, "I don't know how I'd recreate that — even having had children myself!" It's also such a personal thing. Everyone is so different. For some people it's so easy, and depending on your body shape, the size of the baby, if you've had children before, and just you as a person — some people have the easiest births, and some people are in labor for days! It's just one of those things you have to just make choices with. We had an OBGYN [a nurse] on set to talk about it, too. We timed everything out and really just made it as gritty and as real as possible as opposed to one of these 'TV births' where they forget about the umbilical cord and it's all clean and cute and cuddly [laughs]!



One for the cast's Mancunian – do you help the creative team with the little British quirks and details?

DM: Yeah – there's a lot of "bloody", "sodding" and a lot of generic English stuff which a Mancunian wouldn't say. They tend to 'posh-out' their English people, assuming we're all, "Oh gosh... my goodness... flipping heck!" like Hugh Grant [laughs]. I'm like, "My mates wouldn't say that – Mancunians wouldn't say that." They would say, "Bloody hell" every so often, but they don't say it as much as they want Charlie to say it. So they have to be careful of that [laughs].

Some of the clothes are a little [off] – they've wanted to put me in cravats and ties every so often in my flashbacks. So yeah, I help 'em out with things like that.

We did a scene in a pub in a Charlie flashback, and they were giving people glasses of beer. I was like, "It's not glasses of beer... it's an English pub so it's got to be pints." You wouldn't have an English guy sit with his mate drinking half a pint of beer – and he certainly wouldn't be drinking half a pint of beer in a glass [laughs]! If anything, he'd say, "Can I have half a pint... in a pint glass [laughs]!" I've asked them to put jars of Marmite in cupboards when we've been in houses too, little English things like that. There was a scene where we had a cup of tea – I come in late at night with a girl, and the initial thing was we were gonna have a glass of wine. I said, "You might have a glass of wine, but chances are, he'd have a can of beer. If they didn't have beer, she'd give him a cup of tea." Englishy stuff like that.

"There was no script, nothing really... I spoke to casting and spoke to J.J. [Abrams], sent a tape down and got cast off that! It was the quickest, strangest, casting process I've ever been through [laughs]!"

- Emilie de Ravin



BIRTH

EMILIE DE RAVIN on "just going for it"...

"You want to be in the moment for something like that. Giving birth is not a planned event, so I think it's better to be 'spur of the moment'. Doing that was a lot of fun and I enjoy being able to do something that's not easy, as opposed to just going to work and just being yourself, which some [acting] jobs require you to do. This was something that enabled me to do a lot of research."





"I get the impression that coming into season two, there'll be a palpable split in the group, with characters fighting for space, territory, water and food."

- Dominic Monaghan

What other aspects of this show have surprised you so far?

DM: I liked how they juxtaposed Charlie being an addict, and Charlie making a decision to stop being an addict just as this responsibility of Claire and the baby came along. Claire symbolizes a place that he wants to be in his life. Maybe protecting a young girl and taking care of her baby will actually bring him out of himself – the addict will kind of disappear a little bit. I thought that was a nice journey to go on.

EDR: One of my original quandaries was, "This could end up being really boring – we're on an island!" [laughs] But I found out – before we even started – that this island is not a normal island, which pretty much gives [the writers] complete artistic freedom to do whatever they want to do, which is great! With this show, you seriously never know. There hasn't been one boring moment on the show yet [laughs]!



FORMING FRIENDSHIPS

Claire and Charlie obviously have a connection. **DOMINIC MONAGHAN** and **EMILIE DE RAVIN** discuss their other close allies...

DM: In the early days Charlie had some connection with Jack and Kate, because they make that decision not to tell anyone what happened to the co-pilot.

EDR: Claire doesn't really trust anyone completely. But I think that [she trusts] Kate, from having the birthing experience with her. And I think she – not automatically trusts – but does trust Jack, as he has had high involvement with her pregnancy, too.

DM: I think Charlie sees something similar in Hurley, too – someone who's at a weird transition in their life. He isn't afraid to say that he's scared, or unsure. He isn't trying to be the big hero.




What would you like season two to bring for your characters?

EDR: I think season two will be interesting for her. Being pregnant, and not being able to do as many things when your pregnant [beforehand] – it's a little bit different now she's actually had the child. In the show's time, she's only just had the child, less than a week ago. How is she gonna deal with that? Her development as a mother, as a person and how that changes your life completely will be interesting – especially as she wasn't actually planning on being a mother.

DM: There's a nice human edge to Charlie. I like how the writers have quite bravely said, "One of our main characters is screwed up and is able to show it." Clearly all the characters are screwed up, but Charlie holds his hand up and says, "I'm in a mess," and I like that. But I'd like to see Charlie grow a little bit in terms of taking some responsibility. He's been helping people out quite a lot this season, but he's not actually seen a problem and faced it on his own. He'll be forced to readdress his addictions – these ugly ghosts that seem to follow Charlie around. I'd like him to find himself in a situation where he's having to think about his issues with faith and trust, too.

EDR: Claire can mingle with people and be more a part of the group now. I think she's really going to break out of her little shell, form new relationships with people, enemies, friendships, whatever that may be – it's definitely going to be exciting! Somebody may be able to help with that, and then she can go off and be her own body and her own self. "Season two – Claire's adventures in the wild [laughs]!"

DM: I get the impression that coming into season two, there'll be a palpable split in the group, with characters fighting for space, territory, water and food. I've been talking to the writers since day one, and I'd like for Charlie to remain neutral. When I went in for my second audition, I started talking about Iago – the character from *Othello*. He's like Wormtongue in *Rings* – he's supposed to be Othello's confidante, but what he's doing is winding up Othello to act out things he wants to happen. I would like to be in that position... and then get discovered – for both of those groups to go, "You know what – screw you man." 

"Being able to go to a gorgeous beach and work is one of the big pluses. It does get a little hot sometimes, and there are many bugs in the jungle, but it's all worth it. The bites are worth it [laughs]!"

- Emilie de Ravin



Charlie (Dominic Monaghan) with rocker brother Liam (Neil Hopkins)

RETROSPECTIVE

DOMINIC MONAGHAN on the power of the flashbacks...

"My favorite Charlie bits are where he goes into himself. There's a scene in the pilot where Kate says to him, 'You're a nice guy.' She walks off, and Charlie just stops and goes into this place where he remembers

taking heroin on the plane and obviously what Kate said resonates with him – he's thinking, 'No I'm not.' He wants to be a nice guy. What I'm trying to play is a bad good guy. He's a good guy – but there's a badness to him. Maybe that twists at some points, that the bad guy leads him and he thinks 'Have to be good! Have to be good!'"



Left: To the right of Emilie de Ravin – Nick Jameson (the psychic Richard Malkin), and crew members Dan Lipe (red shirt), John Mumper (grey shirt) and Rick Tiedemann (behind the camera)
Above: Claire's reading from the psychic Richard
Right: Claire's former boyfriend Thomas (played by Keir O' Donnell)



DESERT ISLAND DISCS



The island may present the survivors with a lot of terrors, but it seems to like music: the significance of the French version of 'Beyond the Sea' has yet to be discovered, Charlie's guitar remained miraculously intact, as did Hurley's CD walkman. Before the batteries died, here are the songs Hurley found comfort in...

Hurley's Mix

Track 1. 'Wash Away' by Joe Purdy
from the album *Julie Blue*, and season one's episode 101, *Tabula Rasa*
(Joe Purdy Music, 2004)

Track 2. 'Are You Sure?' by Willie Nelson
appears on several albums, including, *Crazy: The Demo Sessions*, and season one's episode 104, *House of the Rising Sun*
(Sugar Hill Records, 2003)

Track 3. 'Delicate' by Damien Rice
from the album *O*, and season one's episode 115, *...In Translation*
(Vector Recordings, 2003)

(If Hurley finds some spare batteries that still work, maybe we will find out what some of the other tracks are on his compilation CD...)

Sounds of the Sea...

Apart from Michael Giacchino's regular score, a few other songs by musical artists have cropped up on the show so far. Two of our favorites are...

'Leavin' On Your Mind' by Patsy Cline
from the album *The Patsy Cline Story*, and season one's episode 101, *Tabula Rasa*
(Decca Records, 1963)

'You'll Never Walk Alone' by The Blind Boys of Alabama
from the album *Walk With Me*, and season one's episode 106, *Confidence Man*
(Real World Records, 2002)

Here's a *Lost Magazine* challenge: which episodes did these characters sing these songs in?

Claire sings 'Catch A Falling Star'
Shannon sings 'La Mer'
Hurley sings James Brown's 'I Got You (I Feel Good)'
Sawyer sings Bob Marley's 'Redemption Song'

First fan to email us at transceiver@titanemail.com with the correct answer will win some *Lost Magazine* goodies...



HORCE'S MIX

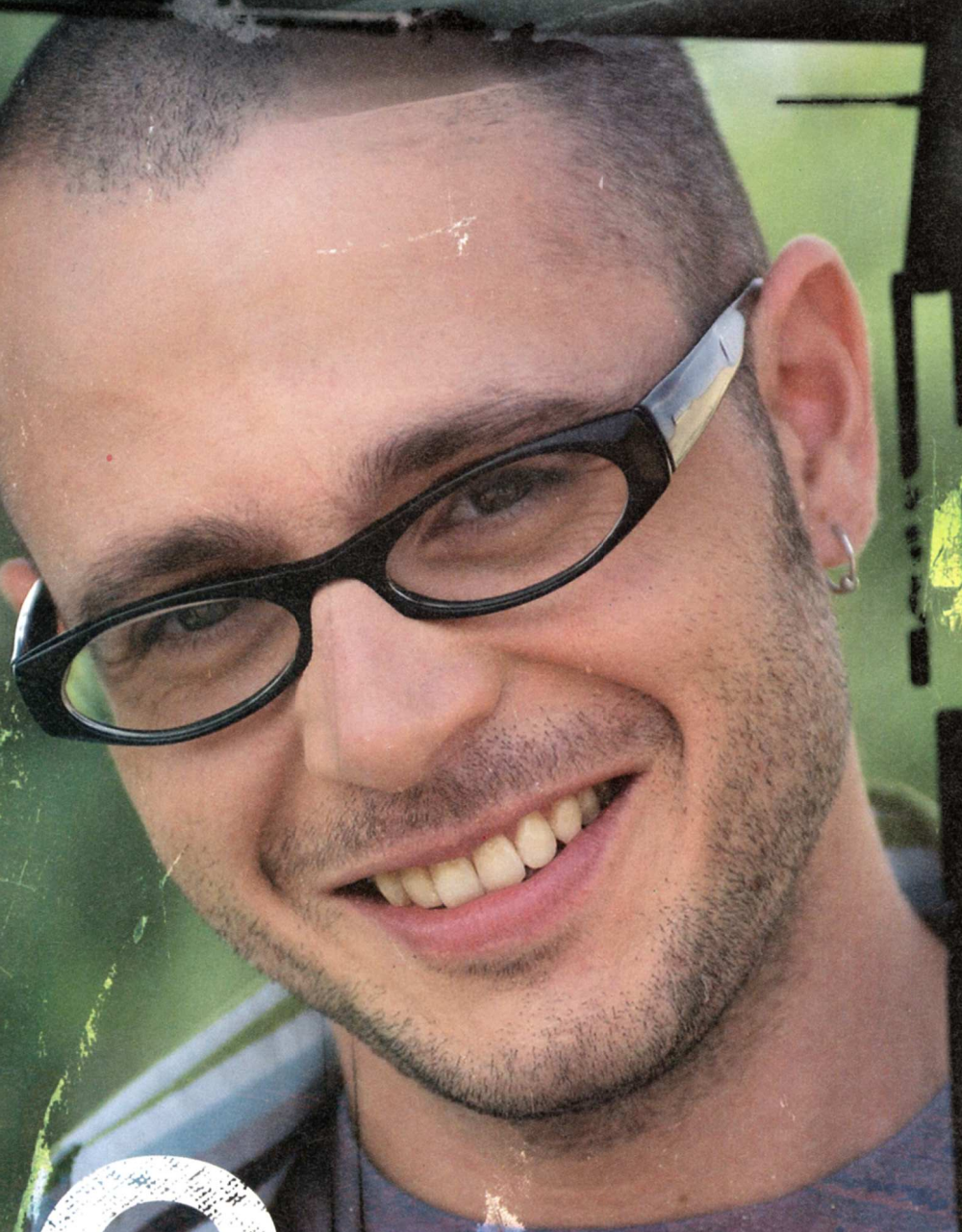
Index

Track No:

1. 'WASH AWAY' - JOE PURDY
2. 'ARE U SURE?' - W. NELSON
3. 'DELICATE' - DAMIEN RICE
4. '...



THE OTHERS



Lost Magazine: Can you talk us through exactly how yourself and J.J. came up with *Lost*?

Damon Lindelof: ABC basically wanted to do the 'Survivors' of drama – 'a plane crashes on an island in the south pacific and the show is about what happens next.' I think both J.J. and I had the concern that that wasn't really a TV show. It was a good idea for a movie, maybe a mini-series, but it didn't feel like that premise could sustain multiple episodes. We didn't know where the stories would be coming from – once they got their food and water, and after the basic survival, there wouldn't be much left. We both came to the conclusion fairly early on – at first, independently of each other, and then when we first met – that if the island they crashed on was this strange and mysterious place, and if the people who were on the plane were even *more* strange and mysterious than the island, then you would actually have a lot of story material. That was the principal jumping-off point.

J.J. is a great lover of *The Twilight Zone*, that's the show that he's obsessed with and I've seen them all as well. I love science fiction, I grew up on it, so both of us definitely had that sensibility. It was the first thing we started talking about. We said, "That's the show we want to do – focus on 'character'." Why they are here, what they are going to be doing, these are the questions that led to the construction of a very large ensemble cast.

There were actors who we really liked but who weren't right for the part they were reading for and we said, "Let's just write a character for them!" like Yunjin Kim who [originally] went for Kate. We loved her so much that an idea occurred to us – Yunjin speaks fluent Korean, and we thought what we could change the idea we had of an elderly Japanese couple who didn't speak English to a young Korean couple, and so we cast her. We saw Jorge Garcia in an episode of *Curb Your Enthusiasm*, and just said, "We love that guy. He has to be on our show."

Genesis



The hatch is open. The Others are coming. Our band of survivors are not the survivors they thought they were. As the second season claws its way onto our screens, Co-Creator/Executive Producer **DAMON LINDELOF** kick-starts our 'Others' section – a chance to meet the puppet-masters of the show. It's time to flashback to the origins of the island...

Words: Paul Terry

We were changing our minds all the way through the process. We were going to kill Jack initially. Stephen McPherson, who was running Touchstone then and now runs ABC, told us that that would be a huge mistake. He said that the viewers of the show would feel very alienated by us killing a major character half-way through the pilot, and you know what? He was right. So we changed our minds...

A lot of the actors came in and read sides for other characters, because we didn't have sides for the character that they wanted to read for. Jorge came in and read Sawyer's sides. Matthew read for both Sawyer and Jack, and Yunjin, as I mentioned, read for Kate. Harold Perrineau was the only person who ever read for Michael, we just wanted him. What happened was, we would end up talking to the actors, for example, Harold, saying, "Tell us about yourself." He said things like, "I'm doing this play... I'm married..." So we heard him talk and were like, "Wow - let's write this kind of stuff for Michael!" We were taking stuff from their lives as people, and fusing the characters to them. It became very collaborative.

Charlie was written to be a has-been rock star who was in his mid-to-late 40s, who had this Spinal Tap-like career, but now it's over. Dominic came in, and it was like, "What if he's just a one-hit wonder and his career's over but he doesn't realize it yet?" A lot of Charlie's humor came from Dominic, and certainly his sense of personal style. Every actor that we met - because the script wasn't written yet - began to inspire character levels as we were casting them. We'd say, "Let's write to *that* person as opposed to writing it as we wanted to and having the actor force themselves into a role that might not make sense to them."

It all happened so fast from that first meeting that J.J. and I had with each other, which was just two days after ABC came in and said we want you to do this show. I think it was 11 weeks later we handed them the two-hour pilot, cut, mixed and everything. In that time we cast it, wrote it, shot it, cut it...

As the Island is a really important character, how hard was it to find the right island?

Really early on, the only places that were in play for viably shooting a television show were New Zealand and Hawaii. We needed to go some place that had an infrastructure - equipment and a local crew who knew what they were doing. New Zealand, obviously because of Peter Jackson and what had started with the *Hercules* and *Xena* shows, they'd trained an indigenous crew how to do the shows. But with New Zealand, the time issue was a big deal. How long it took to get there, sending film back, the time difference, and also, more importantly, New Zealand was much more foresty. We were looking for something more jungley, because the island was supposed to be an island in the south pacific. So, if you're going to shoot an island in the south pacific... go to an island in the south pacific, so that's Hawaii [laughs]! The rub there was that there were three other shows at the time that were already shooting on the island. We were last in, and got sort of what was left behind, the remnants of what the other shows weren't using. I think that ended up making the show... we had to work that much harder and it was that much sparser. J.J. really just directed the hell out of it.



What do you recall about shooting the pilot episode?

The first thing is that the guys in Hawaii, the crew that we have, were very savvy about shooting in Hawaii, and were very in tune with the rapid weather changes. It would rain, but it would only rain for 20 minutes. So you would just figure out where to go or what to shoot while it was raining. The big sort of 'set' in the pilot was the beach, and we were just blessed with enormously great weather for the majority of time we were there. Our *studio* had the natural light. The most tricky part was sound - we were by the ocean, but we had an awesome sound guy.

The good news was that we had about five weeks in Hawaii to shoot the two-hour pilot, so there was some breathing space to do things the right way. We would set up the cockpit in the jungle, go and shoot at that location, and what you didn't get in one day you came back and got the next day. Sarah Caplan, who produced it, I give her all the credit of figuring out how to shoot a show, a pilot, with no sets.

There is that memorable cloud burst in the pilot...

A lot of that stuff we did shoot the first day. There were sporadic thunderstorms, but you have to match the intensity of the rain in every shot. For at least two days we were shooting that run through the jungle with the monster chasing them and the majority of that rainstorm was manufactured by the special effects crew, and I mean a couple of guys were standing in some rain towers. They knew just what they were doing.

And from the first ever episode to season one's epic effectively three-hour finale...

Initially, the plan was we were just going to do a two-part season finale, so that it would be a total of two hours and would run over concurrent weeks. Then ABC asked us to do a 90-minute episode for the second part of it and we overwrote it, so we just ended up with three hours. We felt that that was the amount of screen time that this story needed. At first it was very overwhelming, but then we realized that this was a really great opportunity to really do all the things that we wanted to do. There are 14 major characters, and we wanted to give them all compelling stories to explore. Every single character on the show was going to get a flashback - everything just went so fast, we were all exhausted.

"J.J. really just directed the hell out of it."



Your role on the show must involve a huge amount of multi-tasking on a day-to-day basis...

It's different every day. It starts with a meeting in the Writers' Room where we basically talk about the concept of a given episode. We usually say, "Who's episode is it going to be? What's the flashback story that we want to tell, etc?" We have fairly detailed ideas of who these characters were in their past lives. So, we'll say [for example] "It's time to tell the story of how Locke got in his wheelchair." Then we'll say, "OK, what's happening on the island that will emotionally illustrate that story?" Then we literally begin to build the story. Once it's all up on the board, which is a process that usually takes about three or four days per episode, sometimes five, the writer of that episode will then go off and do a fairly detailed outline scene by scene. Carlton [Cuse] and I read the outline and make notes, and then the writer goes off and does another pass (obviously if the writer and I are writing the episode, we write our own outlines and notes for each other). The writer then goes off and actually writes the script for that

episode, and by the time that's happening, the room starts again on the *next* episode, so the overlap begins. So, at any given time, once we're up and running, there is: a script being written, at the same time that another episode is being broken, another outline is being written and another episode is being cut [laughs]! So *all* those things are going on. Carlton and I get in every morning, sit down on the couch, eat our breakfast and say, "Right, here's the game plan today: you go in a room and start working on an episode, you can go into the editing room and fix this thing, then we'll reconvene before lunch." But it's different every time. My focus is that I spend a lot of my time in the Writers' Room.

How much time did you get to spend in Hawaii this season?

I didn't really go to Hawaii as much as I would have liked to. Very quickly, I realized that I needed to be in LA more than there. Over the course of the first season, I think I only went to Hawaii four or five times. Jack Bender, our producing director, runs our show in Hawaii so Carlton spends a lot of time with him. But it's such a well-oiled machine, it doesn't require my physical presence.

"Shooting outside, we are slaves to the weather."

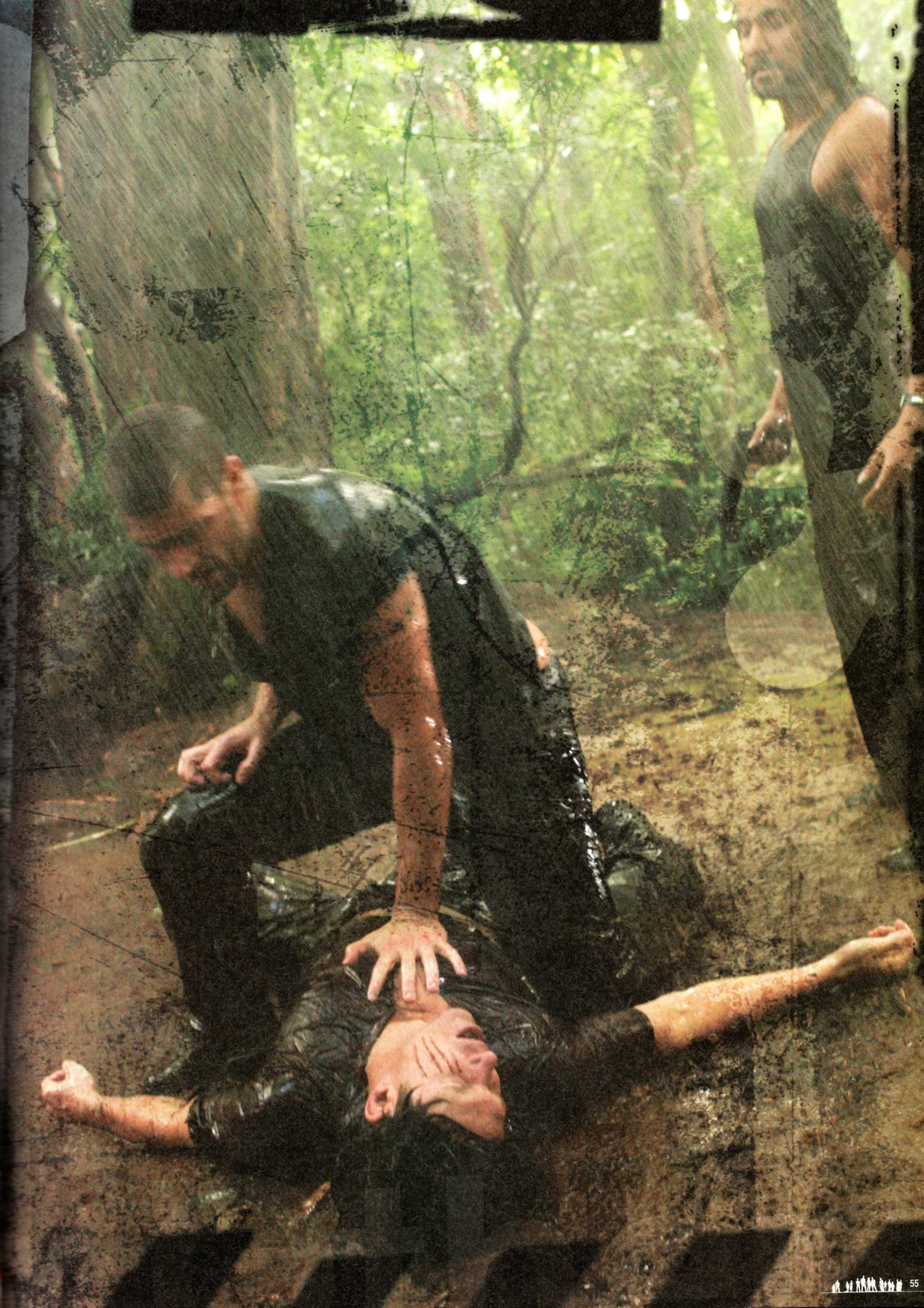
Outside of filming *Lost*, living on the island must bring lots of opportunities for the cast and crew to experience unique and relaxing Hawaiian things...

I hope that the cast has had that opportunity now that they've been there for a season. It really is hard work though, and on days that they're not shooting, they're also doing a lot of press. The good news is that when they go to bed at night and wake up in the morning they're in Hawaii! A lot of them live right by the water, and it's just a beautiful place. But when we were shooting the pilot we were shooting six day weeks. We would wrap eight o'clock on a Saturday night, everyone would stagger back to their hotel rooms and sleep for 14 hours. On Sunday we'd all go and see a movie together, and then on Monday we were back shooting again. Because there aren't any sets, and we're shooting outside almost exclusively, we are slaves to the weather.

Have any story threads been changed/dictated because of how the weather has been?

The beach that we had the wreckage on, when winter came, the waves on the North Shore get really big. Our set was going to get washed away, so we wrote it in to the show. They've settled on another beach – and that's because we had to do that. We would love to have had them hanging around the wreckage a little longer than they actually did. But it was good because it signified a step forward in their evolution on the show – moving beyond the crash, and moving the show into another mode of storytelling.





LOCKE DOWN

Of all the characters, John Locke was the only one planned from the get-go, explains DAMON LINDELOF...

"Locke was in there. Nobody came in and read for Locke. We said, 'There should be a guy on the island who is sort of mystical and quiet, and this is the best thing that ever happened to him.' Originally, we wanted to get Scott Glenn to play that part, even though we hadn't really written anything for him yet. He got offered this other pilot at CBS, so he went and did that. Then, we were in Hawaii on a location scout, with Sarah Capian, J.J. and myself. I can't remember who it was that said, 'Hey, what about Terry – Terry O'Quinn in *Alias*?' and J.J. literally picked up the phone and called Terry and said, 'Hey, I'm doing this pilot, this new show – do you want to be in it?' Terry said, 'Sure.' J.J. was like, 'Do you not even want to know what it is or who you're playing?' and Terry was like, 'No, I trust you.'"

Of all the mysterious forces that we've experienced in the first season, which do you find the most intriguing?

To be honest with you, I think 'The Monster' has always been less interesting to me than a lot of the other things. At the end of the day, whatever complicated explanation you come up with for what it is, it is this thing that is in the jungle that kills people. Eventually we'll show you something, you'll see it, and you'll say, "That's what it is!" and you'll be done, but things like the hatch represent such greater mysteries. Even if we were to go inside, see what there is and experience that, you still wouldn't necessarily know who put it there, who built it there, what its purpose was. Are there other hatches like it on the island? Are they all connected? It's the difference between movies and TV – TV goes on and on, and movies just end.



Speaking of movies, which ones have been an influence on your work?

The movies that I loved growing up were fantasy, anything sci-fi. The *Star Wars* movies had a huge impact on me, and I loved the *Indiana Jones* ones as well. What I love about the *Indiana Jones* movies is that they are set in the real world. There was WWII, and there were Nazis. It's the world that we know, but on the other side of the world that we know, there is this sort of mythical world of magic, where the Ark of the Covenant is a real thing, there's magic inside it and these terrible things can happen. In *Last Crusade* there was a Holy Grail, with that idea setting something up and then introducing the magic later. Even a movie like *Jurassic Park* – what's so cool about that is how convincing it makes the reality of dinosaurs. It explains to me in terms that I understand, how it's possible. It's not like they're magically transported back in time and there are dinosaurs. There's a mosquito, and the mosquito bites the dinosaur. It gets stuck in tree sap, the sap becomes amber, and a million years later we find the mosquito. We extract the blood – the dinosaur blood is still there – we use the DNA, we make dinosaurs! You go, "OK, this isn't even science fiction," so you buy it.

I feel like that kind of thing on *Lost* is cool, because the audience that watches the show, the people who want it to be supernatural can say this is a very weird island, and the people who want it to be natural, can dismiss the supernatural phenomena. Like, "Jack's not *really* seeing his dead father – he just hasn't slept in three days. He's extremely stressed and he feels guilty, and no one else sees his dead father." But then I'd be like, "How do you explain that by following that 'ghost' he's actually located the coffin... and water – which is what everybody else is seeking?" There's this magic feel to *Lost* without ever actually showing the magic. That kind of stuff really appeals to me. I loved M. Night Shyamalan's *The Sixth Sense*, and *Unbreakable*, especially. I'm a huge comic book junkie. [In *Unbreakable*] that idea of seeing an origin story of a superhero has that sense of magic. That world [Shyamalan created] is so convincing to me, that way [Bruce Willis' character] has super strength and the way he experiences it and realizes it is so real.

Something that J.J. said to me very early on – and I'm sure he's said it before he'd even heard of *Lost* – is that he's attracted to 'B' concepts done 'A'. Like *Alien* or *Jaws*, those are 'B' movie ideas. The way that the writers, directors, actors and everybody involved with those movies approached the material was that it wasn't just about a shark, or it wasn't just about an alien. When we decided to do the show, we just said it's very important that we really take it seriously. All the characters on the show are reacting to things the way that you and I would react if we were in a scenario like this.

"The big thing for the second season is that they are not the only people on this island."

Season two has begun – what kind of themes will we see explored this year?

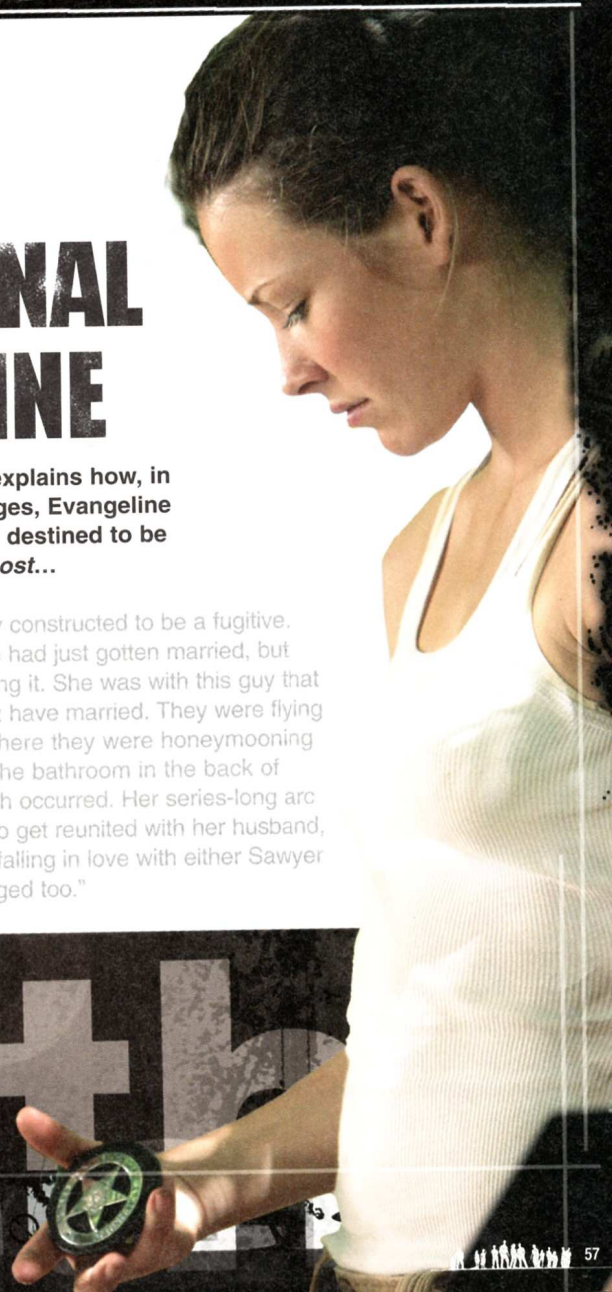
The big thing for the second season is that they're not the only people on this island and we'll begin to explore that. They have this concept now that there are other people on this island and that they are hostile. But the interesting sort of metaphor and character thing we are going to be exploring in season two on every level is: Who are The Others? If you were one of these 'other' people, whoever they are, how would you view the survivors of the

first season? Their tight community has been violated by Ethan – so what would the effects be of an entirely new society? Their society merging with an existing society, and not the society they expect. New characters onto the island, new flashback stories and new mysteries will drive us through season two. So those are the season arcs and story plans we're discussing right now. △

KATE: THE ORIGINAL HEROINE

DAMON LINDELOF explains how, in the show's early stages, Evangeline Lilly's character was destined to be the central hero of *Lost*...

"She was not originally constructed to be a fugitive. Her story was that she had just gotten married, but she was really regretting it. She was with this guy that she probably shouldn't have married. They were flying back from Australia where they were honeymooning and he was going to the bathroom in the back of a plane when the crash occurred. Her series-long arc would've been trying to get reunited with her husband, and in the meantime, falling in love with either Sawyer or Jack, but that changed too."



UNDER
THE
HATCH



L to R: Composer Michael Giacchino, Writer/Supervising Producer Javier Grillo-Marxuach and Executive Producers Bryan Burk and Damon Lindelof



Two-and-a-half weeks after the broadcast of the season one finale, the first official gathering of *Lost*-ees took place at the Airport Hilton in Burbank, California, courtesy of convention organizer Creation Entertainment

Report: Sandy Stone

The Gathering

It may have been weirdly appropriate that the first ever *Lost* convention was held at a hotel right across the street from an airport. There was also a story going around that the convention-goer who was checked into Room 815 encountered a host of bizarre problems and had to change rooms...

But it was all part of the spirit of the gathering as hundreds of *Lost*-ees from all over North America found their way to Burbank, California, to attend Creation Entertainment's maiden voyage of the Official *Lost* Convention tour. This took place in June, just after the first season's finale had shocked everyone and his Vincent... I mean... dog. Fans were primed to discuss the mystifying and moving elements of the show with some of its stars and production staff.

Lost cast members Jorge Garcia (Hurley) and Emilie de Ravin (Claire) headlined the weekend. They were joined by several of the recurring cast and some of the creative team, in an island-decorated hall. "This whole thing is brand new," observed Garcia regarding his debut convention appearance, seemingly surprised to see so many people as he took a few moments to gather his bearings on stage. "This whole year has been brand new for me. I mean, I've only had two Christmases where I haven't had to work retail." Even though he's been a series regular before (he was in *Becker* for one season), he said *Lost* is when his family "really started being proud" of him and his choice of profession.

Asked his favorite Hurley moment, Garcia recalled from the pilot episode, "I liked running away from a burning plane wing. Because that was like nothing I thought I'd get to do in my career. Matt [Fox] and I were high-fiving each other because we got to do this action movie sequence."

Emilie de Ravin only recently became engaged (her fiancé was in the audience) and has no personal experience with being pregnant. How did she prepare for her part? "Many conversations with my mother and sisters," she said.

The actress revealed that since Claire's child was born on the show, she's worked with eight different infants. "They keep growing! You know, an episode for us takes eight to ten days to shoot, and it's only meant to be one or two days in [the characters'] time, and little babies grow really quickly. And it's a constant struggle to find newborn babies. So you may notice [the child] changes size slightly."

She said shooting the pilot episode was particularly intense for everyone. "Especially that first day at work – going to the beach and seeing half a plane literally crashed there, kids' toothbrushes and teddy bears strewn out on the beach with oxygen masks. It was just so real, it really moved me."

For stars Mira Furlan (Danielle Rousseau) and William Mapother (Ethan Rom), who appeared on stage together, their characters were as much a mystery to them as to the audience. So how did they develop their performances? "You had to guess – I was not told anything," Furlan laughed. "It's such a weird thing – in film or theater, it's your job to do all the research and to know all the background and all aspects of the character. Here you just can't, you don't have the necessary information. So you kind of use your instinct and imagination and hope for the best."



"I was in a similar boat," Mapother added. "I pulled the producer aside and said, 'You gotta give me something to go on,' and they really wouldn't tell me much at all. I suspect that it was a combination of, one, not wanting me to know everything, and two, them not having decided yet."

"When they shot my scenes, they had me do almost every camera angle about six different ways," Mapother continued. "They would say, 'Okay, uh, now do it like you're really bad. Now do it like you're really nice. Now do it like you're a robot. Now do it like you are... Bugs Bunny!' I'm not kidding you. So the performance was, in those first couple of episodes, I suspect, really compiled in the editing room."

Fans and celebs alike spent most of the weekend speculating about why the survivors were on the island and what exactly is going on. John Terry (Dr. Christian Shephard) – sporting a beard from his recent role in *Into the West* – posited a 'String Theory' notion. "I think that they have fallen in a tear in the fabric of the universe, and they're co-creating this reality." He speculated that the reason Jack, his character's son, sees him on the island is because, "That's what he wants to see, he wants to see his father alive, he wants to have some kind of resolution with his father."

A last-minute addition to the line-up, Nick Jameson (the psychic Richard Malkin) came on stage asking, "So, anybody want their palms read? Anybody have a baby they'd like me to doom?" Though he only appeared in one episode of *Lost*, he thought his character was very well written. "I like playing people that are a little ambiguous, like this guy. And I've always wanted to play an Aussie nerd."



"There a story going around that the convention-goer who was checked into Room 815 encountered a host of bizarre problems and had to change rooms..."

— Sandy Stone (Lost Magazine Reporter)

"I think that they have fallen in a tear in the fabric of the universe, and they are co-creating this reality."

John Terry (Christian Shepherd)

FORCES OF EVIL

MIRA FURLAN and **WILLIAM MAPOTER** discuss the idea that they are both playing malevolent characters on the show...



"I don't have that feeling about my character. It's just an incredible amount of despair, you know, and unhappiness and pain in that woman, who went through all those horrible events," offered Furlan. Mapother added, "If this show has taught us anything, it's the danger about making assumptions about people or characters, right? There's nothing to say that Ethan in fact doesn't have Claire's or the baby's best interests at heart, that in fact he knows that they might be in more danger living in the caves or on the beach. I agree that there's circumstantial evidence to lead us to believe one thing, but within the context of the show his actions may be perfectly rational and defensible."



"I liked running away from a burning plane wing... that was like nothing I thought I'd get to do in my career."

George Garcia (Hurley)

Seeing the actors in person was a real treat, but for many, the highlight of the weekend was speaking with the creative team behind the show, in hopes they might share some answers with convention-goers. Largely, though, they just teased the audience more. For instance, Javier Grillo-Marxuach, Supervising Producer and Writer, mentioned, "We show you part of 'The Monster' [in the season finale]. The question is, is 'The Monster' the smoke, or is 'The Monster' inside the smoke?"

Grillo-Marxuach said the writers have started working on the second year of the show, and have worked out a specific but flexible "roadmap" for the season. "You plan out a structure for what you're going to do, but then you allow yourself the little places you can go, so that you have a certain amount of freedom to explore things that come up along the way."

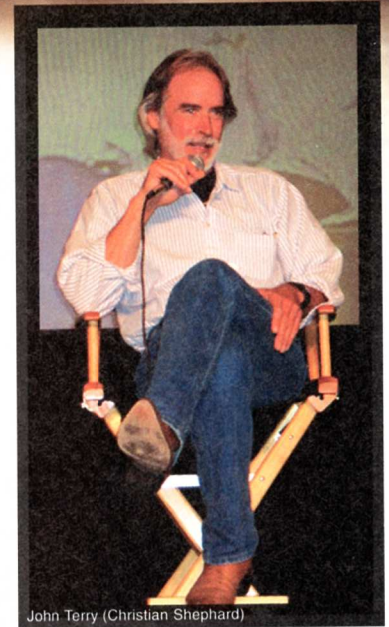
Co-Creator/Executive Producer Damon Lindelof was a little more forthcoming with tidbits. "The thing that I will say is, the plane did not crash by accident. It crashed for a very, very specific reason. The guesswork from a lot of people is that maybe someone on board the plane is responsible for making it crash, and I will tell you today that that is not the case. That's all I'll say." He added, a little ironically, "Season two's gonna get weird."

Lindelof did promise not to kill Sawyer, to the relief of the women in the audience. "He did get shot, though," he recounted from the season finale. "So that's a guarantee his shirt will be off in the next show! And he's really wet!" Whoops and hollers from the feminine portion of the crowd ensued...

Fellow Executive Producer Bryan Burk spoke more about some of the directions that season two will take. "For some of these characters, there are really, really interesting things that we haven't shared with the audience yet. While season one was about revealing big mysteries about these characters, season two will be about going a little bit deeper." Also, the writers will take the opportunity to "have some fun," Burk said. "We don't have to be as intense. It's not always about your father killing himself - they did have lighter moments in their lives too. For example, we're going to do an episode about the 'Tampa Job,' which is a con game that Sawyer ran with his old partner Hibbs [Robert Patrick]."



Lostees leave their own autographs on the central boards.



John Terry (Christian Shephard)

The show's music maven, the award-winning Michael Giacchino, was as much a hero to the crowd as any of the actors or writers, and he was praised for being one of the few remaining TV composers to convene a live orchestra for every episode. Giacchino recalled his late-night conversations with Co-Creator J.J. Abrams during the show's inception. "I wanted the music to feel 'lost' as well," he said. "It should be heartbreaking at times, uplifting at times, ambiguous at times." On that basis he created a 'palette' using a harp, strings, trombones, and actual airplane parts as percussion instruments.

Between celebrity appearances, Creation took the opportunity to use the stage for audience participation activities. Several times over the weekend, a *Lost* Trivia Competition was held where contestants answered yes-no questions from the show by holding up a "Yes" or a "No" sign. Wrong answers eliminated players until one winner remained, awarded a \$100 gift certificate for Creation merchandise.

The organizers also recruited aspiring actors from the audience to re-enact certain scenes from *Lost* (such as the notorious Kate-Sawyer kiss), and the winning thespian groups were determined by audience applause. Also, charity auctions raised thousands of dollars for the Liberty Hill Foundation to combat poverty and injustice.

Saturday evening, a special Dessert Party allowed fans to mingle directly with the stars. Garcia, Furlan and Mapother took part, and surprise guest Daniel Roebuck (Arzt) also showed up to regale fans with tales of his long and varied career. It's a tradition at Creation conventions that fans dress up in the costumes of the show they're celebrating. This con was hardly different – pretty much everyone in attendance looked like people you'd see on a plane! In cooperation with the ABC network, Creation will soon be launching the *Lost* Official Fan Club at www.lostfanclub.com. Get ready to feel even more *Lost* than you already do...

"Will there be answers? You bet. Do we know the answers? Yes. Do we give them to you immediately? Absolutely not..."

- Javier Grillo-Marxuach

(Lost Writer/Sup. Producer)

RIDDLE ME THIS

Writer and Supervising Producer **JAVIER GRILLO-MARXUACH** answers the attendees' question "Will all the mysteries be unraveled?"...



"Everything will be explained in some way, perhaps satisfactorily, perhaps unsatisfactorily, your mileage may vary. You know, we want the show to last a long time, so if tomorrow we came out and said that underneath all that smoke is just this sort of giant tentacled rectum, you'll go, 'Okay, I guess I can go watch some other mysterious Primetime series now.' So we need to carry you along with us in this narrative. Will there be answers? You bet. Do we know the answers? Yes. Do we give them to you immediately and in one convenient fun package? Absolutely not, because then the show's over."

Dear Diary



"Everyone is staring at the ocean behind me with their jaws dropped to the ground..."

"I think the moment when I was most in awe of my 'office,' as I call it, was when my parents were in town visiting. I was doing a scene where I started out with my back to the ocean and I was supposed to walk up the beach towards Jack. I'm waiting for the call for, 'Action,' and it's not coming... and it's not coming... and it's not coming. Finally, I look around and I'm like, 'Hellooooo? When are we going to go?' Everyone around me, crew, cast, everyone, is staring at the ocean behind me with their jaws dropped to the ground and their eyes bugging out of their heads. I turn around, and maybe 20 to 50 feet from the shore, so close to us, was this massive, beautiful mother Grey whale that was jumping out of the water; I believe they call it 'breaching.' She was teaching her little baby whale how to do this, so they were breaching and jumping together and leaping out of the water, and it went on and on and on. We actually stopped filming and just watched this majestic display of nature for half an hour and then finally we had to get back to work. It was incredible, and it was amazing that my parents were there to experience it."

(Special thanks to Evangeline Lilly, who was speaking with Tara DiLullo)

BLACK BOX

✈ FLIGHT RECORDER



“CHAOS. TERROR. SMOKE, FUMES, FIRE...”

Our Black Box Recorder contains all the scripts and exclusive 'behind the scenes' photography from every episode of *Lost*. For this launch issue, we relive the first moments of the show, with Jack stumbling onto the beach to discover...

EXT. BAMBOO FOREST - DAY

Jack moves as fast as he can through the THICK BAMBOO -- and as he goes there's something that almost beckons to him -- he hurries through the thick growth, his determined eyes focused on the thing he approaches -- and as he gets closer to it, we finally see it:



C8

Jack gets to the man stuck under the seats -- he's too close to the terrifying, LOUD ENGINE -- which is still so hot that HEAT RIPPLES can be seen behind Jack -- who sweats now as he tries to LIFT THE ROW OF SEATS off the man --

With the DEAFENING VOLUME of the jet drowning out any dialogue, we see Jack YELLING for TWO MEN close by (one of them is LOCKE, 58, someone else we'll get to know in a bit) -- they run over and help -- and the three STRAIN HARD as they lift the chair sections off -- Jack then moves to the man -- whose leg BLEEDS SEVERELY.

Jack rips off his tie, immediately goes to business the way only a man with medical training could: he begins making a Tourniquet, tying the injured man's leg off --



JACK
 -- stop -- her head's not tilted far back enough -- you're blowing air into her stomach--
 (as he does the work)
 -- you seriously need to think about giving back that license --

BOONE
 -- are you sure? I'm a lifeguard! I'm licensed!

And Jack's performing it now on Rose the way it should be --
 breath, breath, pump, pump, pump --

BOONE
 That's exactly what I was doing!

CLAIRE
 -- I'm having contractions--

Jack helps her lie down--

JACK
 -- that's not ideal... how many months pregnant are you--?

CLAIRE
 (crying)
 -- almost eight months--



panic